

VOGUE

College
Issue

50 CENTS

AUG. 1



RETAIL
TRADE
EDITION

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A SHAKE-UP IN YOUNG FASHION



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IN LUXURIOUS "CLOUD-DRIFT" BY *Stroock* CREATED BY *Harry-Williams, Ltd.*

TREASURES . . . these new-and-knowing coats, touched with genius by that master tailor, Harry-Williams, Ltd. Each fashionably executed in "Cloud-Drift", a super wool by Stroock. Each in new color-cued Fall tones for every costume. Both, sizes 8 to 16. Long coat, about \$95. Short, about \$75. At fine stores in most cities, or write:

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The wide-flung wing collar look
by Nantucket Naturals in fine wool jersey.

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or with fluid pleated skirt in black, taupe,
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"forever uplift" bras

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does a fall suit of Pola Stout's earth-brown twill,
exemplifying the new silhouette with its
softly achieved top width . . . wonderfully slimming.
Striped gilet. Exclusively ours in Baltimore.



Ready for fall living—

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The blazer belongs to the college girl—

and the college girl belongs to **the blazer!**

This Roman striped cotton tweed, 22.95—and the camel-flannel shorts, 12.95—both, ours alone.

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the **HIGBEE** company...

fur salon CLEVELAND, OHIO



New, appealing silhouette interest distinguishes this effectively draped coat of *dyed Alaska Fur Seal Skin*, "Matara"*-processed. Also available in "Safari"*-processed or Black-dyed fur seal.

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JOHN-FREDERICKS HAT

It's a curious thing about a girl and her Handmacher suit. It actually wins her affections. Of course it's the way it makes her look (wonderful). And the way it looks (concise, immaculate, handsome). That's because it's cut so well and fitted so well and sewn so well. Have this shapely Handmacher in brushed patterned worsted. Or in teaseled flannel. In misses' and junior sizes. **\$75**

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lithe lines and brisk Pendleton tailoring
in the effortless effect of good taste.
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plaid . . . and the stark straight skirt
in rich collaborating colors. An
exciting fashion alliance of exclusive
Pendleton design and superb
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Original add-a-piece casuals . . . always Virgin Wool

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The Wool City

CASINO captures color in all its Fall glory



Fabulous Thalspun Jersey demonstrates its versatility in these colorful twosomes by Casino Classics. Left: three-tier skirt with fan fluted pleating in ombre tones of Beige into Brown—about \$20. Jewel neckline blouse in Beige Heather with fluted pleating with back string tie—about \$15. Right: two-tier skirt with fan fluted pleating in Cranberry—about \$18. Button front blouse in Sherbert Pink with diagonal fluted trim and string tie, rhinestone encircled buttons—about \$15. Alamac Knitting Mills, Inc., 350 Fifth Ave., New York 1. At Saks Fifth Avenue and better stores everywhere.



*80% Du Pont orlon and fine worsted wool jersey.



hat: Leslie James

Timely Arrivals from **Paseo Wool Casuals**

different!
exclusive!
wonderful!

Happy traveling companions, designed to take you everywhere smart girls (big and little) like to go. Paseo's melt-in-your-hand tweedy texture can't sag or stretch, flicks off wrinkles and creases, never wilts, resists everything but good lines. Exclusively loomed of 100% virgin wool...tailored with the perfectionist fit, the hand-detailed touches that make Paseo Wool Casuals famous.

In misses, junior and half-sizes to 24½. About \$50.00. Sizes 7 to 14 about \$22.50, 2 to 6 about \$20.00, Toddlers' 1 to 3 about \$16.00. In vibrant autumn hues and treasure tweed tones.

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exciting to match the dancing mood
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and its luxury fabric, Juilliard's soft, lustrous
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Juliette
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because... "fine fabrics
are the foundation
of fashion®"



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ONE BIG REASON WHY AMERICAN WOMEN ARE THE BEST-DRESSED IN THE WORLD

The BASS Suit, a carved cardigan . . . in Mitaffa, Miron's crisp yarn-dye worsted; the ribbed edge, worsted jersey knit to match. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., New York.

HAT BY MR. JOHN



Rosenblum suit in the new mood of Paris...perfectionist-tailored, beautifully shaped
...jacket of elegant finest wool two-tone boucle, skirt a monotone, finest wool flannel or gabardine...
 oxford grey, British blue, brown, green...sizes 10 to 20...39.75 to 65.00...at fine stores.





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and your fabric is Stroock

You go to your office . . . meet that important client at lunch . . . join the man-of-the-moment for dinner . . . and your Rosewin coat makes the right impression every time! The fabric is Stroock Petti Puff, a supersoft blend of 65% wool and 35% alpaca . . . and inside, that wonderful Milium® insulated lining! White, Natural, Sandhurst, Aqua, Elite Blue, Sporting Gold, Brown, Cordon Bleu or Red. Sizes 7 to 17 and 8 to 18. Under \$100. At leading stores everywhere or write: Rosewin Coats, Inc., West Pennway at 26th Street, Kansas City 8, Missouri.

Smart girls have a name for blouses (and skirts)

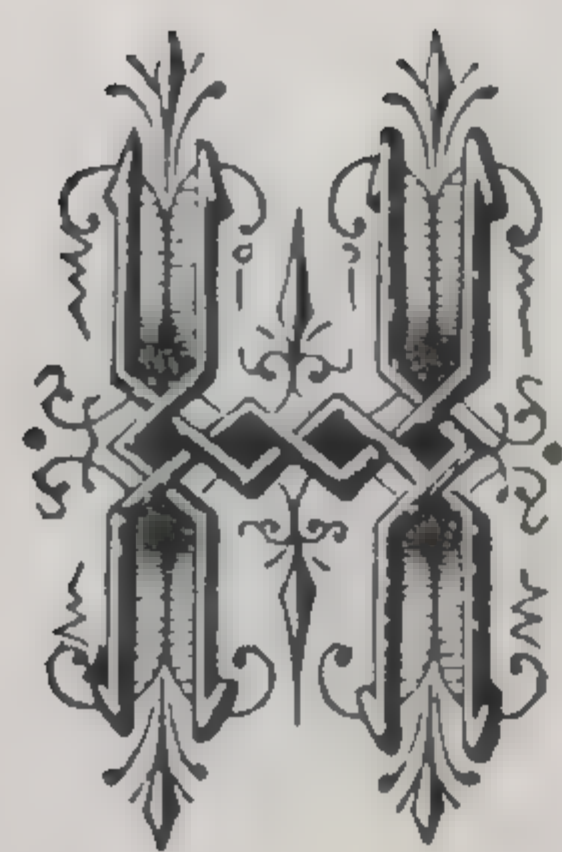
Adelaar



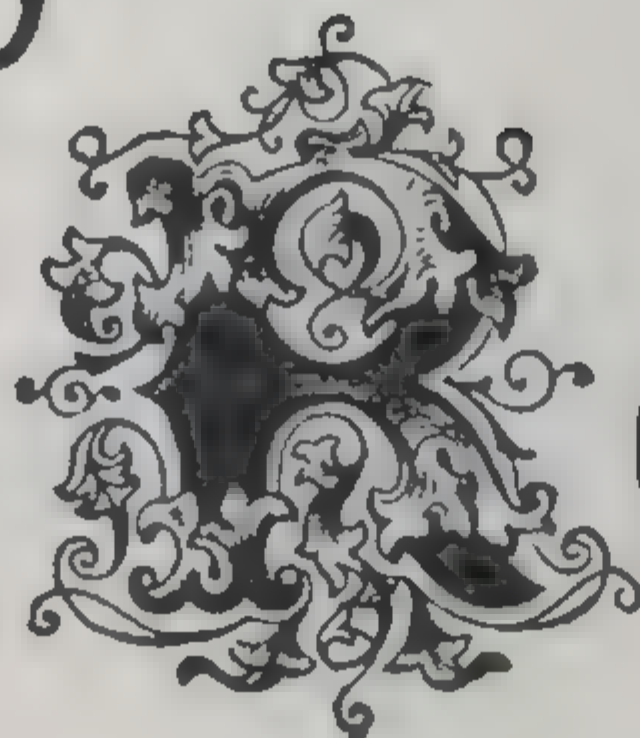
WINTER COTTONS, a wonderful idea served à la carte by Adelaar in a Sanforized cotton that mimics worsted. Three blouses with distinct personalities and one amenable skirt that pouffs-out or falls slim. All in solids of brown, red, green, blue, charcoal, also in stripes of the above colors on a grey ground. The blouses, sizes 32 to 38, \$7.95. The skirt, sizes 10 to 18, \$9.95*. Lord & Taylor, New York; Hudson's, Detroit; Marshall Field & Company, Chicago; John Wanamaker, Philadelphia; Hutzler Bros., Baltimore; Kaufmann's, Pittsburgh; Halle Bros., Cleveland; Saks, Baer & Fuller, St. Louis; Roos Bros., San Francisco; Frost Bros., San Antonio; J. W. Robinson, Beverly Hills, Los Angeles. For store nearest you, write Adelaar, 525 Seventh Avenue, N. Y. C.*



*100% worsted wool jersey
with natural mink collar,
unbelievably priced at \$35.00*



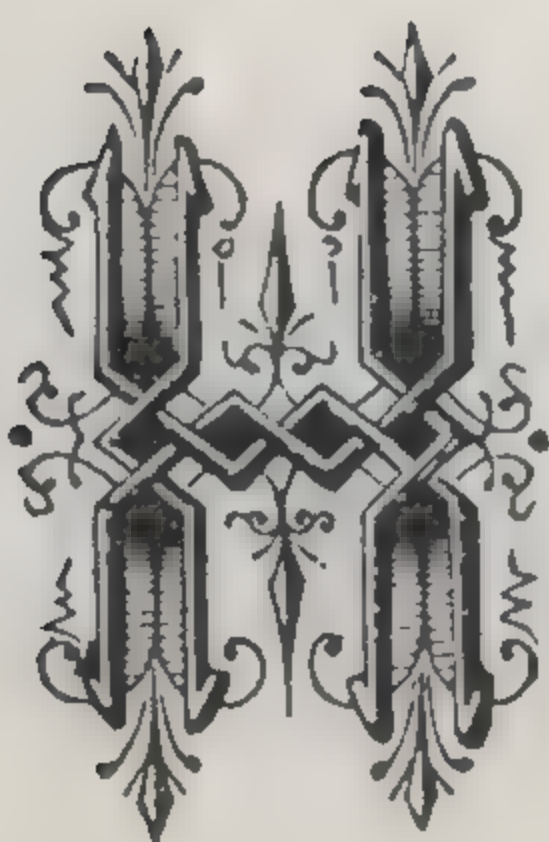
Henry



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Australia, Brazil, Canada, England, Italy, South Africa as well as fine stores in the U.S.A.

crush-resistant velvet
with natural mink collar,
unbelievably priced at \$45.00



Henry



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SHE HAD SO MANY CHILDREN . . . SHE DID KNOW WHAT TO DO!

She picked "Coronet" . . . the very newest Lanz Original print . . . in cuddly cotton flannelette . . . perky shoe-buttons run from Peter Pan collar to full-skirted hem . . . contrasting ricrac adds gaiety . . . in warm scarlet and royal blue . . . washable, colorfast, Sanforized.

For grown-ups in sizes from 7 to 17 17.95

Little daughters, sizes 2, 3, 4, 5 and 6 9.95

Bigger daughters, sizes 7, 8, 10 and 12 10.95

You'll find them at Bonwit Teller, Garfinckel, Sakowitz, and at better stores across the country.

For store in your city, write Lanz, 6150 Wilshire Blvd., Los Angeles 48, Calif., or 1407 Broadway, New York 18, N. Y.

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PRICES SLIGHTLY HIGHER
WEST OF THE ROCKIES

Jaunty Junior sets the fashion pace! Left: In a fine nub-curl wool. About \$60. Right: In Juilliard's Arda. About \$75. Both in sizes 7 to 15. At one leading store in your city. Jaunty Juniors, Inc., 500 Seventh Avenue, New York 18, N. Y.

HATS BY JOHN FREDERICK



your assurance of quality

Philip Dupkin

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THE SUPERB COMBINATION OF LASTING STYLE, ALL-PURPOSE FASHION,
EXCELLENT VALUE! THE FABRIC, A PURE WOOL ZIBELINE TWEED,
IN A HANDSOME BLEND OF MUTED SHADES. SIZES 6 TO 18. ABOUT \$70.



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turns woolens into wonders wherever you go



Left: Three-piece bolero suit. Charcoal wool flannel, red or gold velveteen vest, white pique stock.

Right: Camel's hair and wool coat dress with ribbed jersey dickey. Nude or camel color. Leather belt. Both in sizes 7 to 15. Each, about \$40.

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Beautiful traveler,
notable stay-at-home . . .
in Kashmir, notable
blend of 80% alpaca
and mohair, 20% nylon,
loomed exclusively for
Country Tweeds by
Einiger. **MILIUM®** lined
for warmth without weight.
Sizes 6 to 18, 5 to 17.
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for Petites.

**Contains no Cashmere*

*Kashmoor** by *Country Tweeds*



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Bernhard Altmann

An evening elegancy from our Vienna atelier. Its fashioning, superb craftsmanship...its detail, threaded with gold. In blue, black and white. At fine stores across the country.



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For the name of the store nearest you, write The Bernhard Altmann Corp., 1451 Broadway, New York 36, N. Y.



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May Co., Cleveland, Ohio; May Co., Denver, Colorado; G. Fox & Co., Hartford, Conn.

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CORDURELLA®

*"She
Knows
Botany"*

PHILIP MANGONE

*creates fashion excitement in
subtle-textured brushed worsted tweed,
a 100% virgin wool by Botany.*

*Bonwit Teller, Inc., New York
Scruggs-Vandervoort-Barney, Inc., St. Louis
I. Magnin & Company, San Francisco
and at better stores everywhere*



HAT BY JOHN FREDERICKS

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WELL SUITED SOPHISTICATION IN OUR WORSTED RIBBED FABRIC IMPORTED FROM ITALY. DETACHABLE VELVET COLLAR. MEDIUM GREY, BROWN, NAVY, COPPER OR CLERGY GREY. SIZES 7 TO 17. HAND FINISHED. ABOUT \$75. SLIGHTLY HIGHER IN THE WEST. WRITE FOR FREE FALL FASHION BOOK. THE MOORDALE CORPORATION, DEPT. V8, 337 SOUTH FRANKLIN STREET, CHICAGO 6, ILLINOIS.

BETTER SUITED TO THE AMERICAN FIGURE



HAT BY ADOLFO OF EMME

Moordale

JUNIOR SUITS . . . A SIZE, NOT AN AGE



Marquise

ORIGINALS

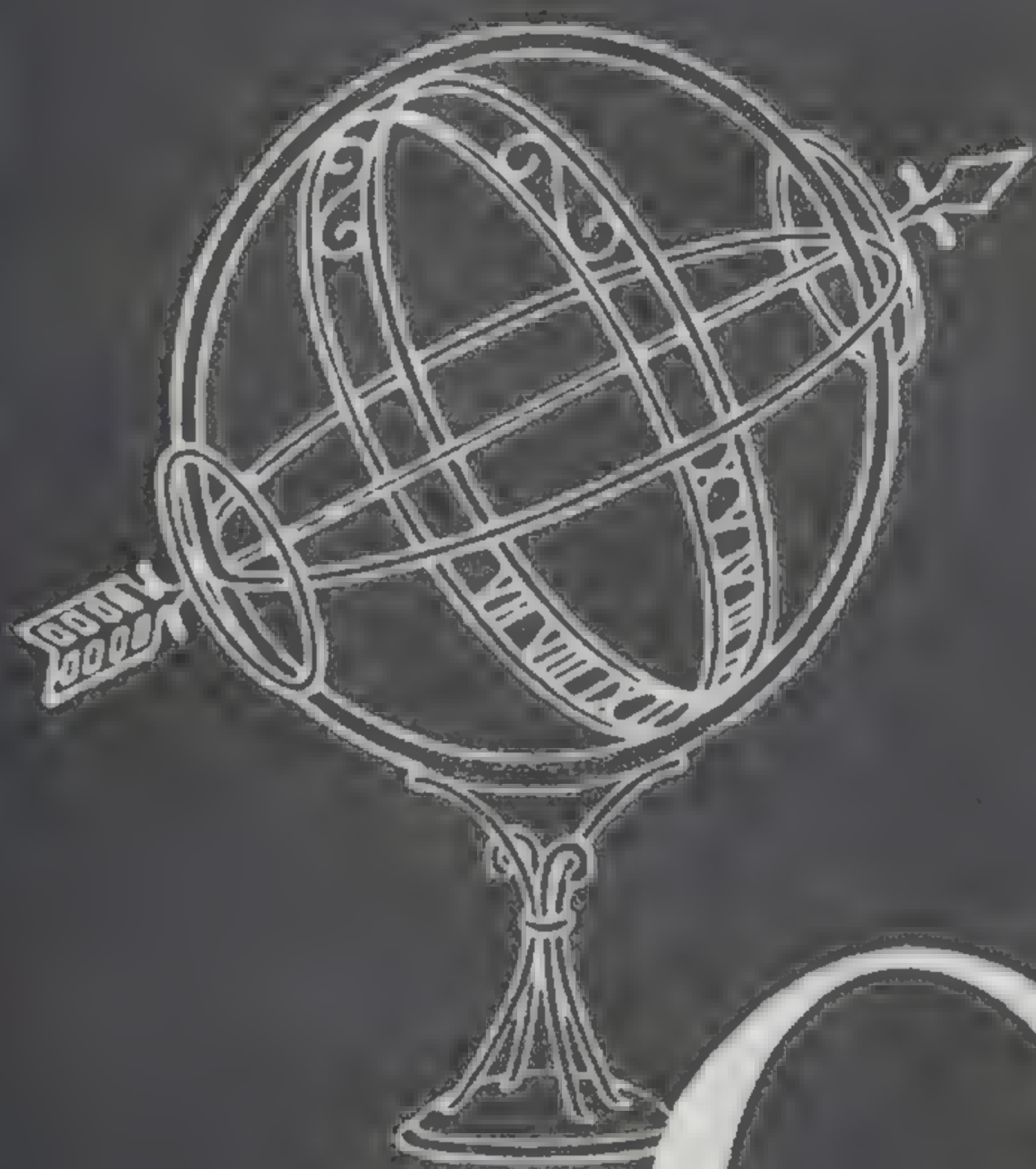


AFTER DARK, THE MIDNIGHT SUEDES . . . light and lissome on your feet,
artfully and delicately detailed. Marquise crafts them of
glove-soft suede, adds touches of faille, twinkly rhinestones or nailheads.

Each imparts an air of fashion and quality
. . . each is a truly superb value at only \$12⁹⁵ and \$14⁹⁵

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

AS
TIMELESS
AS
GOOD
TASTE



AND
PRICED
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BUDGET

\$58

Jacardi

CASUALS

In a fine cashmere blend — 10% cashmere, 90% wool. Nude, grey or navy.
Misses' Junior and Brief sizes. \$58. At one fine store in your city.

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She's the hostess famous for her little dinners . . . the secretary on her way up . . . she's the young mother herding her small fry into a station wagon . . . she's *you*, she's *anyone* whose impeccable taste urges her to choose L'Aiglon . . . to choose *this* L'Aiglon of ribbed cotton . . . in black, brown or red. Sizes 10 to 18. \$17.95. For illustrated brochure and name of your nearest L'Aiglon store, write Dept. V, L'Aiglon Apparel, Inc., 1350 Broadway, New York 18, N. Y.



Who's the lady
in the
L'AIGLON

SHAGMOOR



EVERYTHING'S
LUXURIOUS
BUT THE PRICE

Style #367... Fabulous, dyed Canadian White Fox on Shagmoor's own precious 100% wool. \$135.

Write for Fashion Booklet V-8 and name of store nearest you. **Linder Bros., Inc.**, The House of Shagmoor, 512 Seventh Ave., New York 18, N.Y.



THE PIPER[®]

H. & E. SHAPIRO



THE CREAM OF THE CASUALS for Fall out-of-doors! Handsome new sportswear by the **PIPER**, expertly tailored in those finer **Faulkner** woolens! All, sizes 10 to 18. **Left:** Single-breasted Shetland jacket with striking embroidered crest. White, navy or red. About \$25. **Center:** Norfolk jacket in an ideal blend of 10% Camel Hair and 90% wool. Camel color only. Flannel Bermuda shorts in charcoal or navy. Jacket about \$30 . . . shorts about \$11. **Right:** Striped flannel boy jacket. Grey and red, grey and lime, grey and toast. Slim flannel skirt in menswear grey, charcoal or navy. Boy jacket about \$25 . . . skirt about \$11.

At the stores listed below, or write: **H. & E. SHAPIRO**, 105 West 40th Street, New York City.

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JULIUS GARFINCKEL & CO., WASHINGTON, D. C.

CARSON, PIRIE SCOTT & CO., CHICAGO

I. MAGNIN & CO., CALIFORNIA & SEATTLE

SCRUGGS-VANDERVOORT-BARNEY, INC., ST. LOUIS

YOU'RE CONFIDENT

with this triple-strength anti-perspirant and deodorant. Nicest way to check perspiration instantly.

100%



Du Barry

LOTION DEODORANT

one of the new Richard Hudnut beauty preparations for busy women

YOU'RE GLAMOROUS

with this fragrant pink fluid creme. Dries instantly. Never irritates. Can't harm clothes.

100%



Du Barry

LOTION DEODORANT

one of the new Richard Hudnut beauty preparations for busy women

YOU'RE SMART

with this unique formula for all-day freshness! Flows directly from plastic applicator-bottle.

100% PLUS TAX



Du Barry

LOTION DEODORANT

by Richard Hudnut of Fifth Avenue

Joy of the hospital

BY CAROLINE DUER

The month I spent at the New York Hospital was as pleasant a month as I can remember spending anywhere. It was the first time in all my eighty-eight years that I ever found myself in a hospital as a patient. I have served in hospitals, both abroad and at home, in whatever capacity I could be used, but not till now have I found how wonderful it is to be served and looked after in one.

If I had not gone storming out of my apartment in a suppressed rage it would never have happened. And I can not remember what the rage was about. But I know I was impatient to get somewhere and, in my hurry, my right heel slipped off the sidewalk. I fell heavily upon my left hip, very much surprised, as I came to, to find a large policeman about to send me off to Welfare Island.

Fortunately a good-looking and kind-hearted young man who had come out of the apartment house when I did said he knew where I lived, only a block away, and that he would fetch the doorman. This he did, and the doorman borrowed a wheel chair from a hospital-supply shop that lives conveniently near by. Home I went in bewildered triumph. The doorman took me up in the lift and carried me to my sofa, where I lay until the doctor came.

Now I have no excuse that I can make for myself. I was as obstinate and unreasonable as any woman could be when the doctor told me that I had broken a hip and should go to a hospital. He brought a surgeon to convince me, but I would not be convinced till I had spent a night of pain and unspeakable discomfort on my sofa, causing infinite trouble to my poor Bertha who had to look after me.

The wise doctor who bothers himself to take care of me let me have my own way, well knowing that when he came in the morning no lamb would be meeker—and none ever was! Even in a good deal of well-merited suffering I behaved, from that time, quite well.

I liked being wrapped up in a blanket and carried off on a stretcher. I was thrilled at lying in an ambulance with a bell ringing to clear the way. I was interested while coming up in the hospital lift as a "case," proud of being X-rayed, and I even felt quite impressed with myself when I went to be operated on. Later, when I heard that the silver pin holding my hip to the rest of me was mine for "keeps," I was pleased with the distinguished surgeon who allowed it.

People have to wait for these experiences, I suppose, to take full cognizance of them. But what a time I have had! And what admirable

treatment from everyone, from the great nurses—night and day—who looked after me competently and kindly, to the newspaper boy who brought my *Tribune*, the mail-boy who seemed pleased when I had a letter, and the waiters who supplied me with food—good food, too! If I am not now as fat as a porpoise it is only because I have accustomed my stomach to old-maidish eating.

If I criticized anything, it would be the banishment of one's personal and particular medicines, the tried accompaniments of many long journeys. Cough-drops, eye-drops, nose-drops—any bottles not belonging to the hospital—are forbidden unless expressly passed in writing by the doctor. Even a medicine given long ago by him may be the subject of midnight controversy if he hasn't put it down on the chart. The young floor-nurse who took up this point with me was quite right, only it happened that the hospital sedative was twice as strong as my usual one, so I did not feel sure I should yield. I did so for the sake of sleep—and was glad in the morning of my new-found saint-like disposition.

I hope it may last. Everything about me now soothes. How I shall bear the ups and downs of daily life again I don't know!

So far this angelhood has not flown from me, though the ambulance, happily ringing its bell, has brought me back to my own apartment. I feel distinctly less important—though I make the most of my official return. There was, for instance, something more exciting about the daily general bath in the hospital. When I was a patient, about the time my bed-bath reached the stage of my right leg it was no unusual thing for three doctors to be inspecting the left one at the same moment—their leg, as one might call it, as indeed it almost was! Promoted to an all-over bath down the hall, I constantly wondered why I was not being visited with the usual attention. If this shows a lack of modesty I am unconscious of the lack. Indeed, I was just pleased and proud to show off to my doctor when he made an appointment to see how well I got out of the tub with no help from anybody. Somehow I think I do it better with an audience.

Really, though, there are compensations for everything. People are kind, unbelievably kind. In my heart I do not tire of saying thank you.

And then there is so much to do that I mayn't do and that I so much enjoy not doing. May Heaven bless excuses that really excuse, and me for behaving as well as I do at home after my hospital orgy.

the **H**aymaker shirts of **VICARA** featured on the opposite page are available at these fine stores

KESSLER'S, 1924 Third Ave., N. Birmingham, Ala.
GIVEN BROS., 44 W. Washington Ave., Phoenix, Arizona
COLLEGE SHOP, 815 N. Park Ave., Tucson, Arizona
HEBERT'S, 224 Main Street, Pine Bluff, Arkansas
SILVERMAN'S, Fayetteville, Arkansas
BRUCKNER'S, Fulton at Tuolumne, Fresno, Calif.
S. BLANC & CO., 6340 Hollywood Blvd., Hollywood, Calif.
DINE'S, 505 E. Ocean Blvd., Long Beach, Calif.
JOSEPH MAGNIN CO., Oakland, Calif.
JOSEPH MAGNIN CO., Palo Alto, Calif.
HAFTER'S, 635 "C" Street, San Diego, Calif.
JOSEPH MAGNIN CO., San Francisco, Calif.
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MANHATTAN SHOP, 101 Pratt Street, Hartford, Conn.
JONES MORGAN, Waterbury, Conn.
TOWN & COUNTRY, 982 Farmington Avenue, West Hartford, Conn.
ERLEBACHER'S, 1210 "F" St., N.W., Washington, D. C.
ESSIE O'DONNELL, 3407 Conn Ave., Washington, D. C.
GOODMAN'S, 601 Lincoln Road, Miami Beach, Fla.
LEON FROSHIN, 225 Peachtree St., N.E., Atlanta, Ga.
CARR'S, 960 Broad Street, Augusta, Ga.
BRAMSON'S, 700 N. Michigan Ave., Chicago, Ill.
HIRSCH'S WOMENS WEAR, 3215 Lincoln Avenue, Chicago, Ill.
BRAMSON'S, 1730 Orrington Ave., Evanston, Ill.
BRAMSON'S, 1107 Lake Street, Oak Park, Ill.
FRANKEL'S, c/o Ohmings, Michigan City, Ind.
JANE HALL, 802 Wabash Avenue, Terre Haute, Ind.
MARTINS DRY GOODS CO., Cedar Rapids, Iowa.
NORMAN CASSIDAY, 720 Walnut Street, Des Moines, Iowa.
FRANKEL'S, c/o Towners, Iowa City, Iowa.
MAZIE'S, 510 Fourth Street, Sioux City, Iowa.
CHASNOFF'S, Wichita, Kansas.
FARMER HUDSON, Frankfort, Ky.
MEYER'S, 340 W. Main Street, Lexington, Ky.
BYCK BROS., 332 So. Fourth St., Louisville, Ky.
BYCK BROS., St. Mathews, Ky.
THE FASHION, 809 Ryan Street, Lake Charles, La.
MAYFAIR, 1017 Canal Street, New Orleans, La.
HEBERT'S, 612 Texas Avenue, Shreveport, La.
CORTELL SEGAL, 9 Central & 23 Hammond, Bangor, Maine.
BENOITS, Portland, Maine.
DEUTSCH'S, 210 No. Liberty Street, Baltimore, Maryland.
WOLF COHN, 1220 No. Charles Street, Baltimore, Maryland.
HESS SCHLEISNER'S, Salisbury, Maryland.
TOWN & COUNTRY, 73 Leonard Street, Belmont, Mass.
ADASKO'S, 158 Main Street, Gloucester, Mass.
ANNE STARR, Quincy, Mass.
THE ROYAL, 131A Essex Street, Salem, Mass.
HUTZEL'S, Main at Liberty, Ann Arbor, Michigan.
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CHASNOFF'S, 1009 Walnut Street, Kansas City, Mo.
AVENUE SHOP, Maryland & Kingshighway, St. Louis, Mo.
CUNNINGHAM'S, 419 North 6th at St. Charles, St. Louis, Mo.
MILDRED HAZEL, 117 Broadway, Billings, Mont.
HOVLAND SWANSON, Lincoln, Neb.
AQUILA, 16th & Howard, Omaha, Neb.
HOMBERGER'S, 1414 Atlantic Ave., Atlantic City, N. J.
BROOKE SHOP, Englewood, N. J.
BON TEN APPAREL, 336 George Street, New Brunswick, N. J.
LEED'S, Ridgewood, N. J.
STACY'S, 18 E. State Street, Trenton, N. J.
McMANUS & RILEY, Albany, N. Y.
MERKEL & GELMAN, Town & Country Shop, 364 Northern Blvd., London Center, Albany, N. Y.
DOYLE'S, Court at Water, Binghamton, N. Y.
JOSEPH'S, 969 Broadway, Buffalo, N. Y.
RUSSELL JAY, 959 Broadway, Buffalo, N. Y.
JOSEPH'S, Delaware Avenue, Buffalo, N. Y.
RUSSELL JAY PLAZA, 2297 Harlem Road, Buffalo, N. Y.
THE GORTON COY., Elmira, N. Y.
MERKEL & GELMAN, Glens Falls, N. Y.
HARMAN SHOPS, 497 Central Avenue, Cedarhurst, L. I., N. Y.
BETTY WALES, Garden City, L. I., N. Y.
HARMAN SHOPS, 218 Sunrise Highway, Rockville Center, L. I., N. Y.
BROMLEY, Mount Vernon, New York.
MESSINGER'S, 560 Main Street, New Rochelle, N. Y.
SAMPLE SHOP, Niagara & 6th Streets, Niagara Falls, N. Y.
McDONALD'S, P. O. Box 236, Oswego, N. Y.
KASSEL STORES, Plattsburg, N. Y.
THE IMPERIAL, 325 State Street, Schenectady, N. Y.
EDSON'S, 510 S. Warren Street, Syracuse, N. Y.
DOYLE KNOXER, 171 Genesee Street, Utica, N. Y.
BAHNHILLS, Greensboro, N. C.
JEAN'S, Raleigh, N. C.
FOSTER'S, Athens, Ohio.
HENRY HARRIS, Arcade & Roca Sts., Cincinnati, Ohio.
HATHAWAY'S, 13-122 Shaker Square, Shaker Heights, Cleveland, Ohio.
WILLIAM KITT INC., 1401 Euclid Avenue, Cleveland, Ohio.
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SACHS BROS., 856 Braddock Avenue, Braddock, Pa.
JORDAN'S, 830 State Street, Erie, Pa.
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MAXINE'S, 514 Wood Street, Pittsburgh, Pa.
THE LIDO, 424 Spruce Street, Scranton, Pa.
THE PARIS, 48 So. Main Street, Wilkes-Barre, Pa.
SNEEGROVE'S, 258 King Street, Charleston, S. C.
ALLAN'S, 1619 Main Street, Columbia, S. C.
PHILIPSON'S, Elm at St. Paul, Dallas, Texas.
MAISON MYRO, 2005 Post Office, Galveston, Texas.
CRAIG'S, 17 Main Street, Houston, Texas.
EVERITT BUELOW, 1101 Main at Lamar, Houston, Texas.
MARTIN'S, 127 E. Tyler Street, Longview, Texas.
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THE UNITY, 109 E. Wisconsin Ave., Milwaukee, Wisc.

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softer today because of Vicara®

Haymaker suggests: Current...clever...comfortable for fall, these nicely-spoken shirts of a fine, flannel-y

Mooreville fabric containing Vicara ...softest fiber known to hand. Tailored in the casual manner...lady-like, but launderable. Solid colors: white, red, gold, pink, navy.

Checks: red and brown, navy and blue, green and black. About \$8.



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Vicara
ZEIN FIBER



Vicara, the luxury fiber, is a product of Fiber Division, Virginia-Carolina Chemical Corporation, 500 Fifth Avenue, New York 36, N. Y.

all is fair in this tug of war! Even when yanked, crushed or twisted,
Unidure-processed fabrics spring back into shape simply by hanging...without the
chore of pressing. Wrinkle resistant not for just a day, not for just a year, but
always—Unidure-processing is *guaranteed* for the life of the garment.

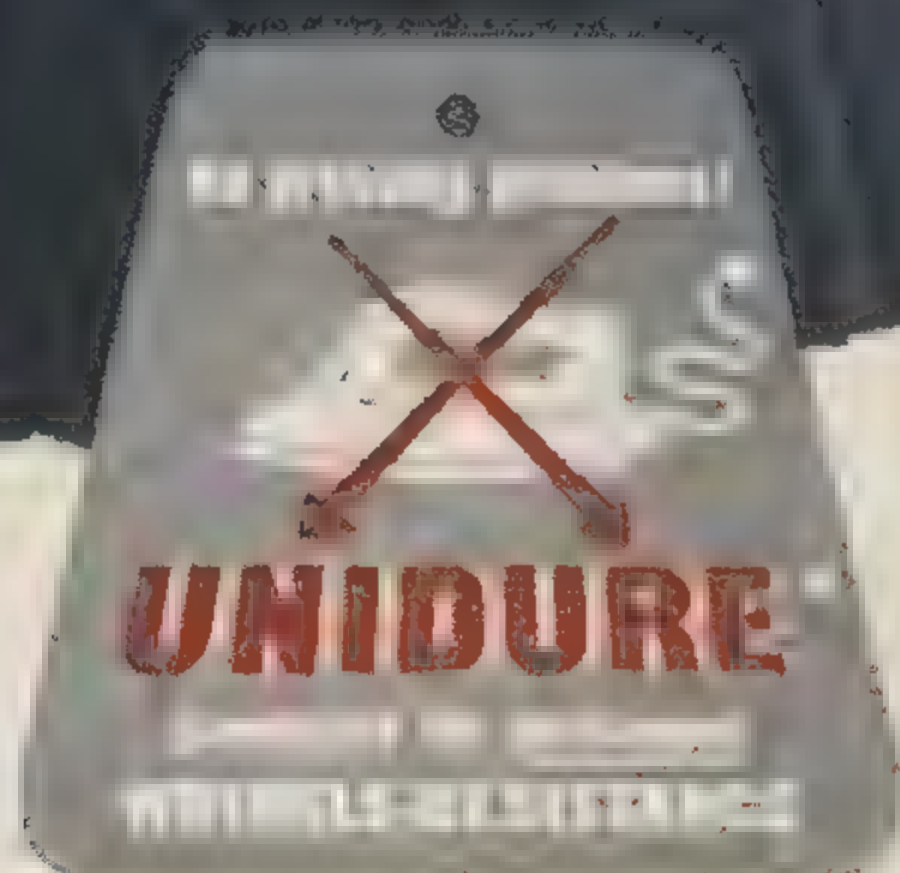
The smartest rayon fashion fabrics this season—flannels, tweedy
types, gabardines—boast of this special feature. So...for
that trim 'n tidy look, with the minimum of effort
...buy spun rayon fashions and fabrics
bearing the famous Unidure tag.

SEEING IS
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if it's tagged

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it's permanently wrinkle resistant
for the life of the garment



Capezio Sandals



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A/G* COTTONS

—12 months of the year

Here, indeed, are the dresses you have been asking us for—rich dark cottons that know no season, designed to be worn smartly from dawn to dusk, all year around. Tubbable, of course, and crease resistant, with the drape and fashioning that only fine fabrics can give.

Left to right:

In Shagbark, knobby surfaced cotton, about \$17.

Of a two-ply iridescent, about \$15.

In M. & W. Thomas plaids, about \$25.

Sold by good stores everywhere.
Made by Straus, Royer & Strass, Inc.,
Baltimore, Md.



All A/G Cottons bear this famous American Golfer label, known from coast to coast for quality in design, workmanship and fabric.

BAMBURY

Coats for girls ... **FEATURING ADD-A-YEAR* HEMS**



GIRLS LOOK THEIR LOVELIEST WHEN MOTHER SELECTS A BAMBURY COAT

Left: Soft fullness in an all-wool polo fleece. Comes in red, nude or navy. Pre-teen sizes 10 to 14, coat only, about \$35.
Center: Grey and gold nubby all-wool tweed. Milium or corduroy lined. 3 to 6x with slacks; 7 to 14 coat only; about \$40.

Right: Fitted all-wool chinchilla with velvet trim. Comes in red, navy, grey, plum, beige. Sizes 1 to 4 with leggings and hat; 3 to 6x with slacks; 7 to 14 coat only; about \$40.

Fabric hats to match all coats in sizes 3 to 14 about \$4.



By Appointment to TINY TOWN TOGS
the use of
THOMAS COTTONS
in children's dresses

Designed with a new air of young sophistication, enchanting in their smart simplicity and deep-toned Victorian colors. Made from the silk-loomed cottons famous for their hand-woven texture and silken sheen. Washable, of course. Sizes 3 to 6x and 7 to 12.

TINY TOWN TOGS 1350 Broadway, New York 18, N.Y.

Thomas Cottons featured at stores listed and other fine stores.

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 Broadway Department Store Inc., Los Angeles, Calif.
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 The Denver Dry Goods Co., Denver, Colo.
 The Elder & Johnston Co., Dayton, Ohio
 Emery-Bird-Thayer Co., Kansas City, Mo.
 J. Goldsmith & Sons Co., Memphis, Tenn.
 The William Hengerer Co., Buffalo, N. Y.
 D. H. Holmes Company, Ltd., New Orleans, La.
 Ivey-Keith Co., Greenville, S. C.
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 Ivey-Taylor Co., Raleigh, N. C.
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 Raphael Weill & Company, San Francisco, Calif.
 L. R. Samuels Co., Ogden, Utah
 Ed. Schuster & Co., Inc., Milwaukee, Wisc.
 Scruggs-Vandervoort-Barney, St. Louis, Mo.
 Stewart & Co., Inc., Baltimore, Md.
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**TEMP-
RESISTO**
insulated lining
WOVEN OF CELANESE ACETATE

Imported Sablemist—fur-silky, supple, altogether luscious, beautifully cut by Rothmoor in a plummet line coat and a whimsical shortcoat.

Deeply soft tweed, imported, important. Here, in a handsome, fitted Rothmoor coat with the new tulip top . . . a meticulously fitting suit and matching topcoat.

At one fine store in your city or write:
ROTHMOOR CORPORATION, 22 W. Madison, Chicago 2

PICTURE YOURSELF IN POMARA

...BY BETTY JEAN



POMARA . . . The luxurious new fabric for fall. Irresistible look of brushed sand . . . softly accented by dramatic detailing. Both styles with MILIUM iridescent shantung lining . . . planned to harmonize with Pomara. Caviar, Amberglo, Lafayette Navy, Cream Puff, Blaze Red, Rhythm Blue, Capri Turquoise, Chantilly Pink, Alabaster, Esquire Brown, Green Orchid. Both 6 to 18; 5 to 17. Long Coat, under \$70.00. Short Coat, under \$60.00.

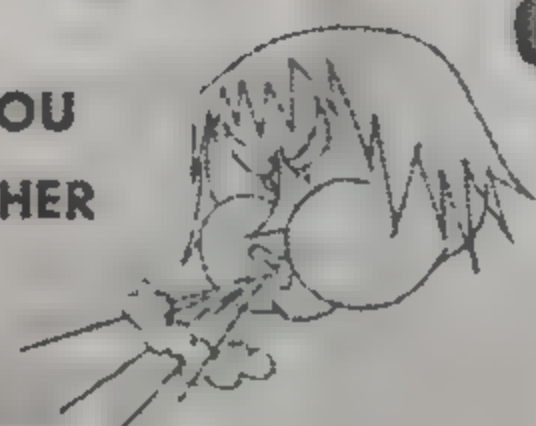
At Saks — 34th, New York City

For store nearest you — write Louis Walter & Co., Dept. V, 412 West Eighth, Kansas City, Missouri

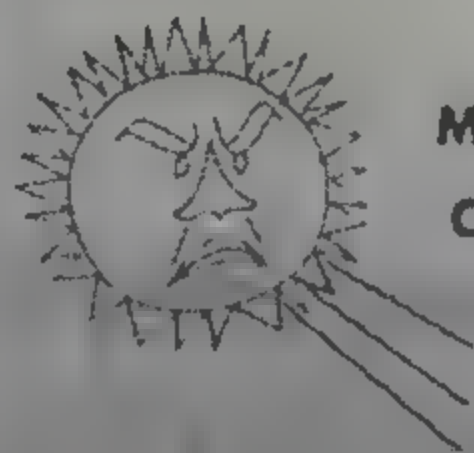
BETTY JEAN finds Americana's "drifts of curl" the ideal interpretive medium for this beautiful coat. Within, the famous MILIUM lining, bringing you heavenly warmth and beautiful drape without bulk . . . comfort without weight, season in — season out. Milium means so much longer fashionable wear! Champagne, Red, Turquoise, Natural, Blue, Pink, Gold. 6 to 16; 5 to 15. Under \$60.00

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Cedar Rapids, Iowa, Armstrong's
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Fayetteville, Ark., Boston Dry Goods Co.
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Galveston, Tex., Robert J. Cohen
Hattiesburg, Miss., Fine Bros. & Matison Co.
Huntington, W. Va., Belle's
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MILIUM LINING KEEPS YOU
WARMER IN COLD WEATHER



Milium®
INSULATED FABRIC



MILIUM LINING KEEPS YOU
COOLER IN THE HOT SUN

AMERICANA

REFLECTION OF GOOD TASTE BY BETTY JEAN

®-MILIUM® IS THE REGISTERED TRADEMARK OF DEERING, MILLIKEN & CO., INC. FOR METAL-INSULATED FABRIC

Gor-ray®

British Imports



skirts tailored in England for life in America

Best & Co., New York, N.Y.
 Davison, Paxen Co., Allentown, Pa.
 Livingston Bros., San Francisco, Cal.
 Scruggs, Vandervoort, Inc., St. Louis, Mo.
 Wanamakers, Philadelphia, Pa.

British tailoring at its finest...the softest, most luxurious English woolens...combined by famous Gor-ray with wonderful, easy-to-wear American designs. Left: Medium grey menswear flannel with inverted center pleat, slim side pleats, self belt, and two smooth pockets. Right: Fine grey worsted, overplaid in red, green, or gold, permanently stitch-pleated all 'round. Sizes 10 to 18. each **16.95**

At fine stores listed, or write to Gor-ray Skirts Ltd., 1407 Broadway, New York 18

R

AMSAY suits that span the hours from light-to-night, gathering compliments on the fashion highway. John Berg's worsted "Estrollita" in prophetic new tones of grey, brown, blue, green and red. Sizes 7-15. About \$70.00

The sign of the ram means a fashion star

Left . . .
Detachable
beaded velvet
collar and cuffs
reveal a self-fabric set,
for versatility on this
smartly shaped suit
with slim skirt.

Right . . .
A curvaceous suit flaunts
cut jet buttons and
"sign of the ram" motif
for a glitter touch.

A
John Berg
FABRIC



RAMSAY NEW YORK

At these fine stores: In New York City.....John Wanamaker

Atlanta, Ga.....J. P. Allen & Co.
Boston, Mass.....Chandler & Co.
Canton, Ohio.....Stern & Mann Co.

Columbus, Ohio.....F. & R. Lazarus Co.
Dallas, Texas.....A. Harris & Co.
Ft. Worth, Texas.....Meacham's, Inc.

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Pittsburgh, Pa.....Jonasson's
Roanoke, Va.....Lazarus Inc.
San Antonio, Texas.....Frost Bros.

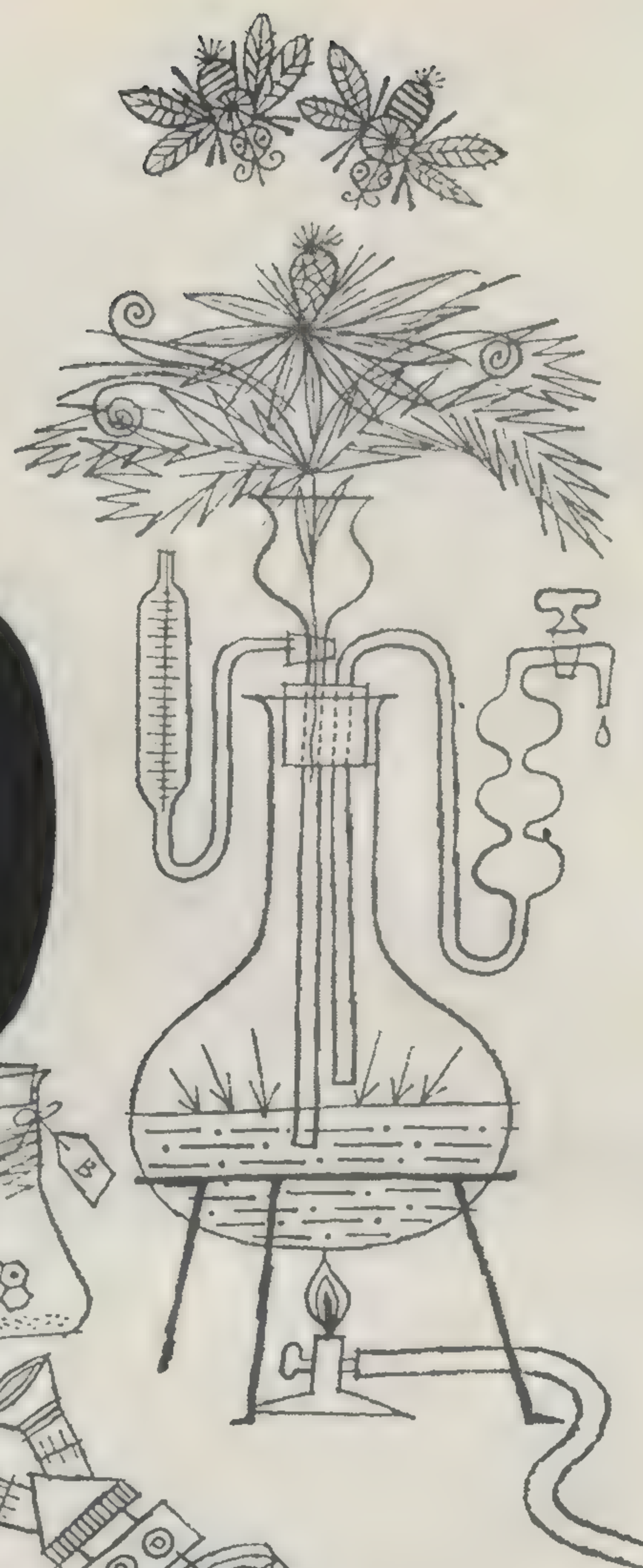
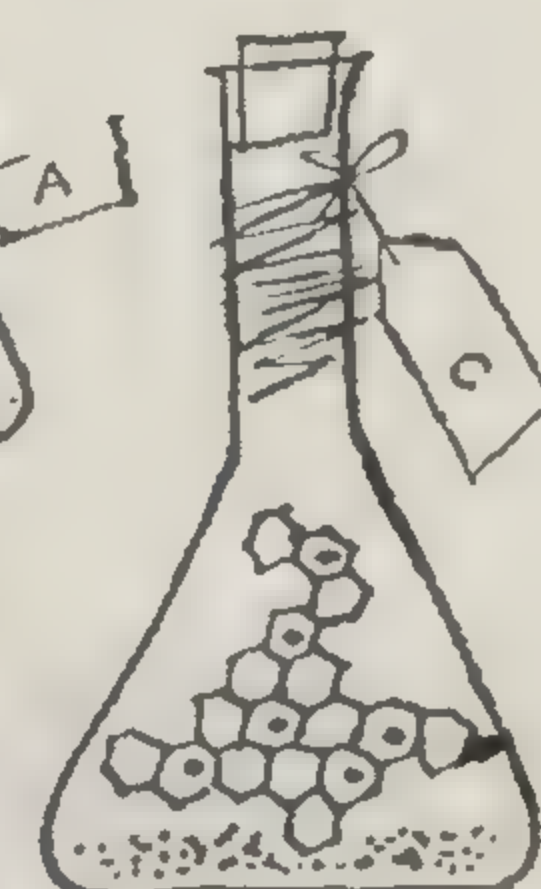
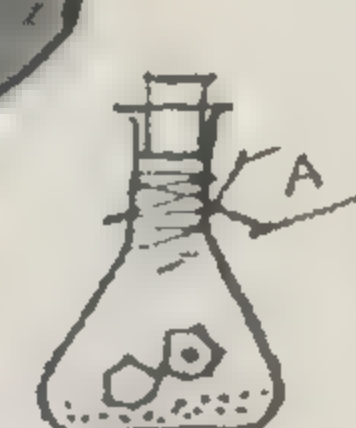
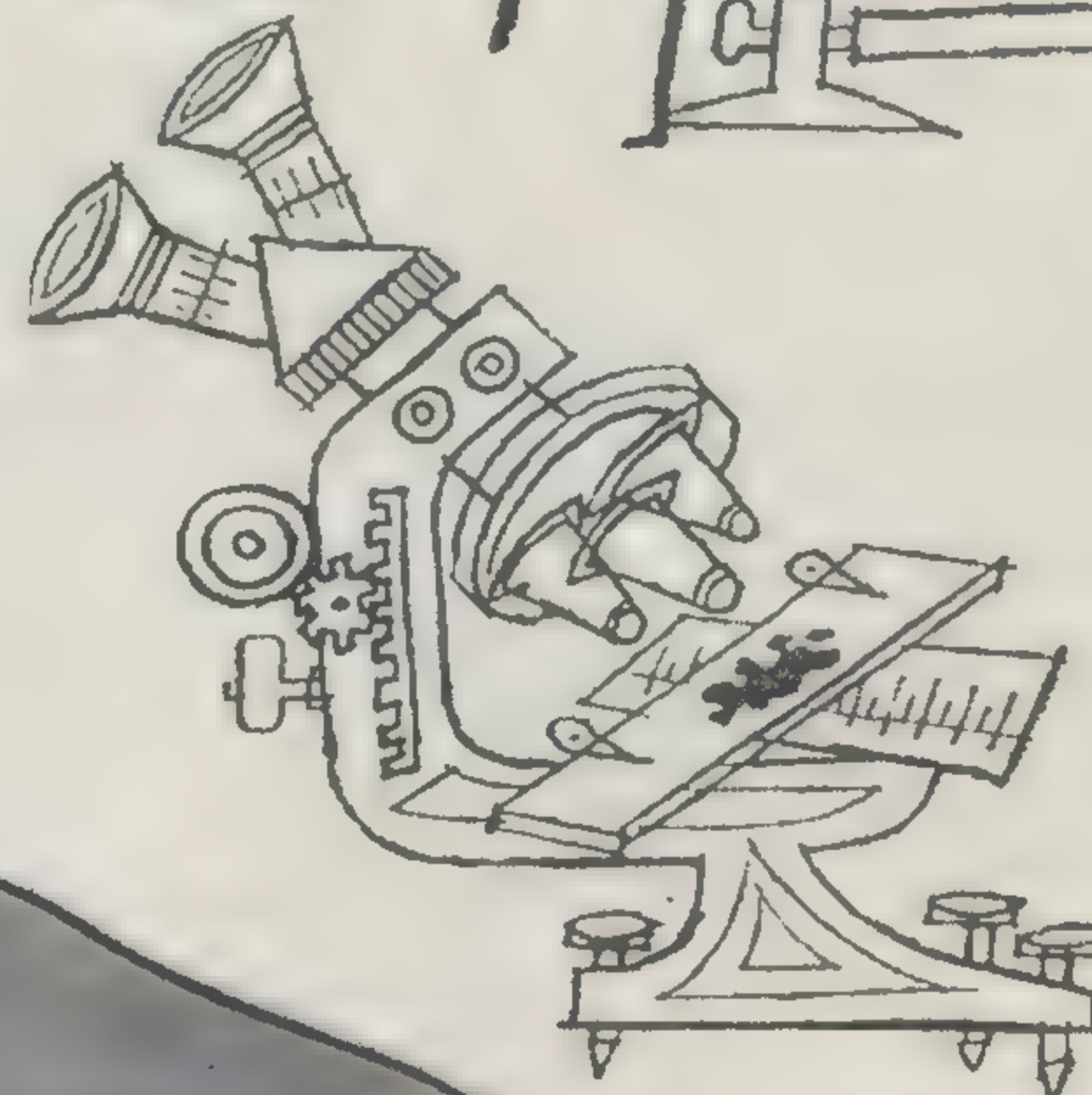
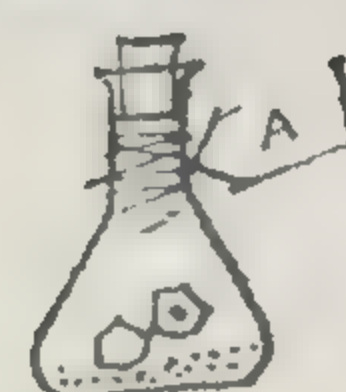
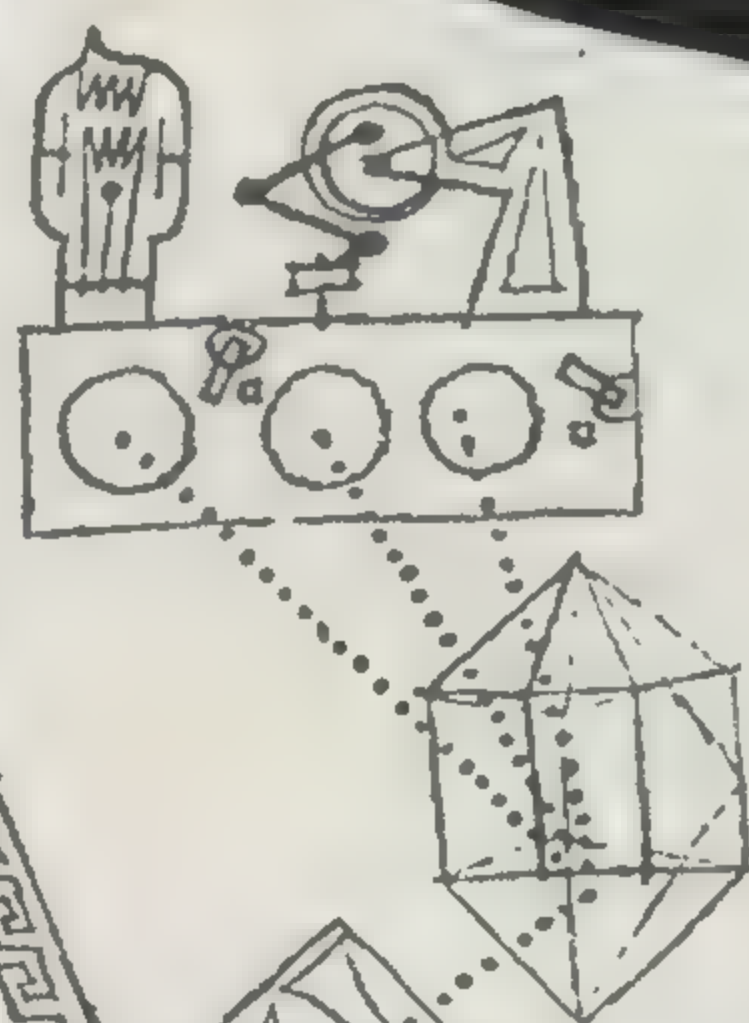
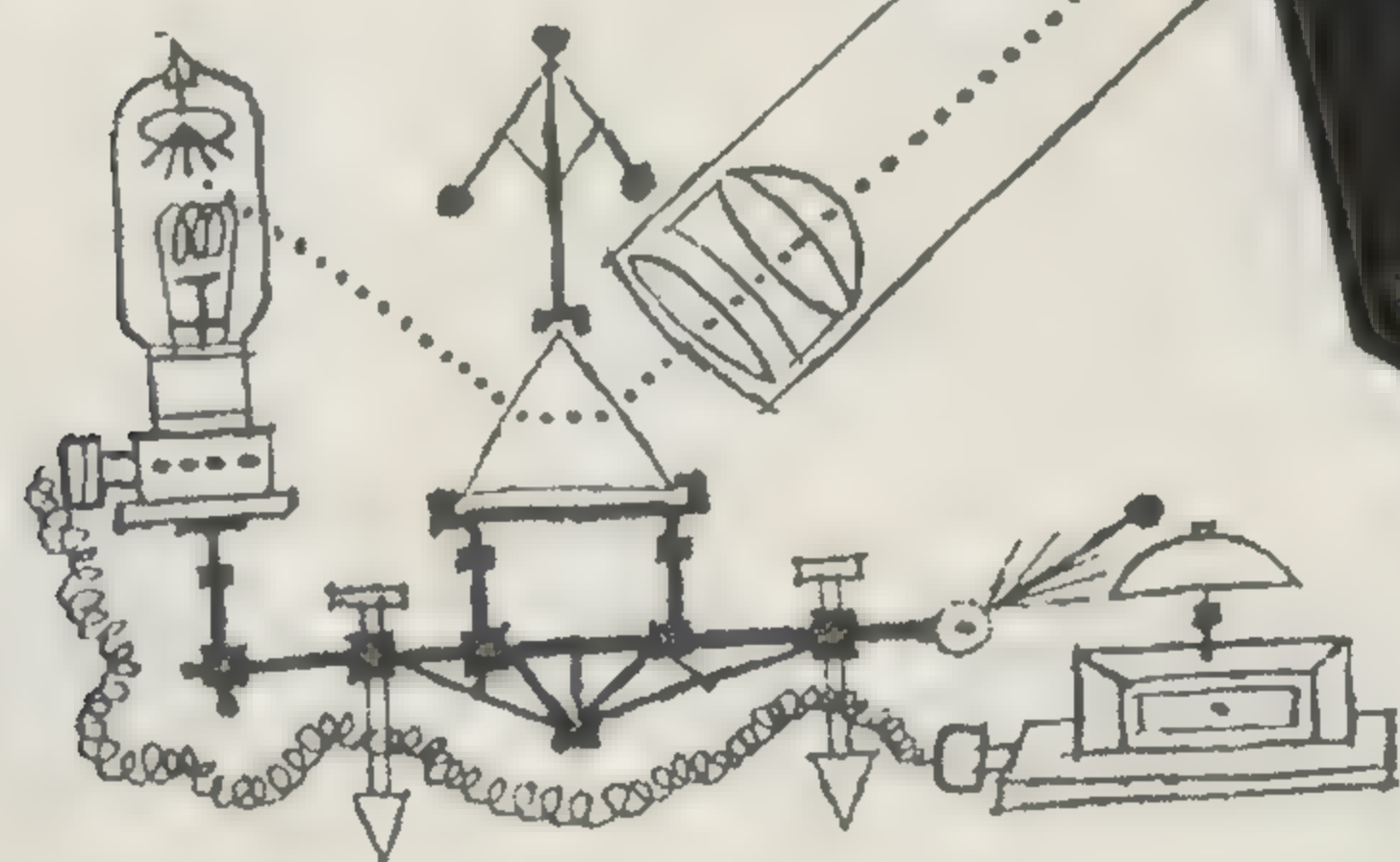
FOR NAMES OF OTHER FINE STORES, WRITE TO RAMSAY, INC., DEPT. V, 250 W. 39TH STREET, NEW YORK

Who discovered
the right angle
on curves?

PETER PAN

Hidden Treasure®

adds fullness confidentially—
without pads or puffs!



Plane curves are for the
math books. For the right
angle on captivating
curves, try Hidden Treasure

-- the only bra
designed to add
perfection to the
A-minus, B-minus or
C-minus cup. Instantly
transforms a blue belle
into "a dish fit for the
gods!"* What's more, those
perfect contours are built right
into the Hidden Treasure Magicup --
can't wash out ever. Regular, plunging, strapless;
Tripl-Treasure -- for the extremely small bust.



*Shakespeare said it!

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VOGUE incorporating Vanity Fair

an exhibit:

PHOTOGENIC FASHIONS

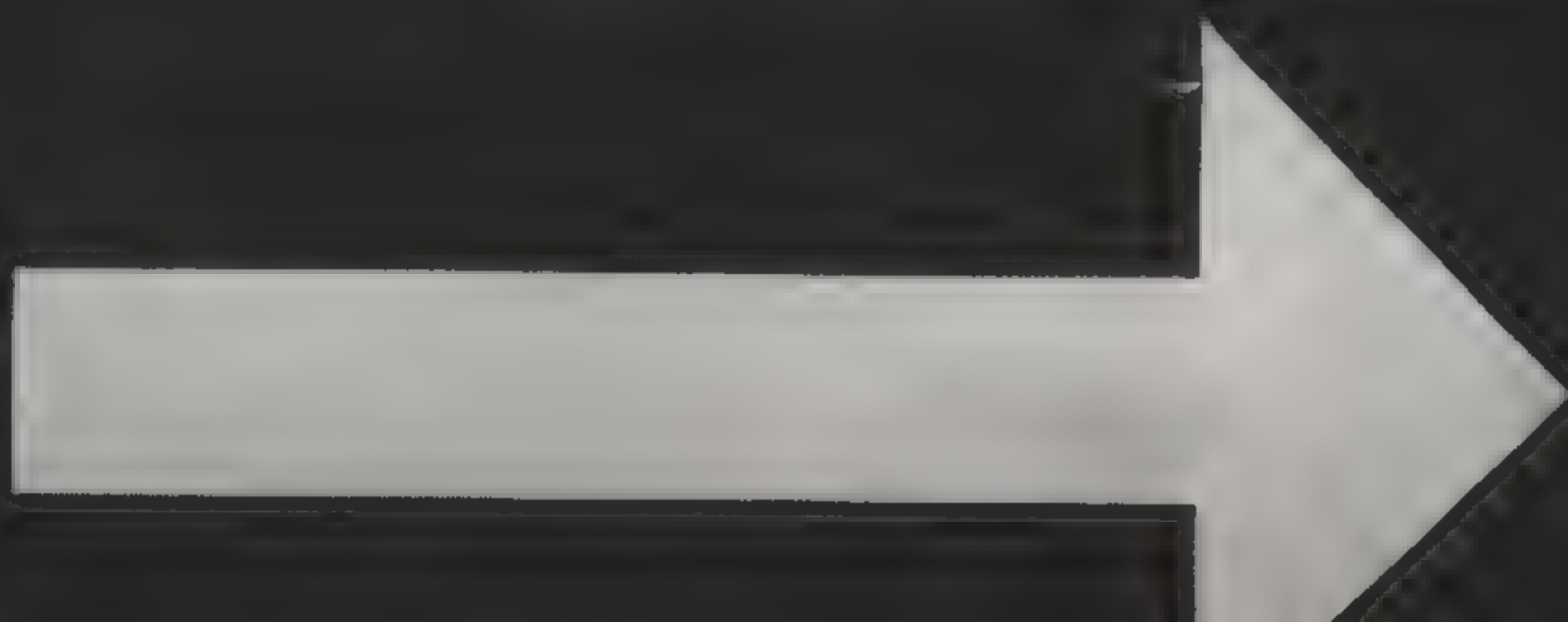
focused on the young in and out of college



Just ahead, in the sixteen pages that follow, find a fresh and wonderful way to look. Focused is the word. Fashions focused, with fine photographic know-how, to highlight you against your busy life. See them here through the camera's lens. See them with your own eyes at the fine stores we list.

Available at these fine stores:

Atlanta, Georgia, RICH'S
Baltimore, Maryland, HUTZLER'S
Boston, Massachusetts, WM. FILENE'S SONS COMPANY
Brooklyn, New York, ABRAHAM & STRAUS
Chicago, Illinois, CARSON PIRIE SCOTT
Cincinnati, Ohio, THE JOHN SHILLITO COMPANY
Cleveland, Ohio, THE HIGBEE CO.
Columbus, Ohio, THE F. & R. LAZARUS & CO.
Dallas, Texas, SANGER'S
Dayton, Ohio, THE RIKE-KUMLER COMPANY
Detroit, Michigan, THE J. L. HUDSON COMPANY
Honolulu, Hawaii, THE LIBERTY HOUSE
Houston, Texas, FOLEY'S
Indianapolis, Indiana, L. S. AYRES & COMPANY
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Minneapolis, Minnesota, THE DAYTON COMPANY
New York City, BLOOMINGDALE'S
Oakland, California, H. C. CAPWELL'S
Philadelphia, Pa., STRAWBRIDGE & CLOTHIER
Pittsburgh, Pa., JOSEPH HORNE CO.
Richmond, Virginia, THALHIMERS
Rochester, N. Y., B. FORMAN CO.
San Francisco, California, THE EMPORIUM
St. Louis, Missouri, STIX, BAER & FULLER
Winston-Salem, North Carolina, SOSNIK-THALHIMERS





HAYMAKER's perfectionist shirts make perfect pictures

1. Double-exposure stripes: two-toned brown, blue, grey, red on white broad-cloth. Classic collared, French cuffed.

2. Prim, crisp look of a collar band, buttoned and beautiful in fresh broad-cloth. White, gold, red, taffy, green.

3. Imported gingham checks given visual impact with a man's rounded collar, French cuffs. Coffee with black, red with black, green with navy.

Sizes 10 to 18. Each, \$6.50.



PHOTOGENIC FASHIONS

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4

5

6

7

Guide to making a good outdoor picture

4 (left). ROSANNA frames a wool cardigan with stripes to match its pullover. Gold cardigan with grey and white striping, red or copper with navy and white, green with copper and white. Sizes 34 to 40. Set, \$14.95.

5 (right). BOEPPLE's textured wool cardigan rimmed with soft imported angora. Heather grey, heather brown, red, highlighted with white angora. Sizes 34 to 40. \$10.95.

Prize the understated skirt above gold. H. SCHREIER does two for good measure: 6 (left). Back-buttoned pockets spotlight the lean look of a men's wear grey flannel. Also brown, navy. Sizes 10 to 18, \$14.95.

7 (right). Shaft-slim men's wear flannel, low-buttoned back pleat for motion. Oxford grey, brown, black. Sizes 10 to 18, \$12.95.

PHOTOGENIC FASHIONS

Lesson in good composition:

8 (left). JOSEPH GUTTMAN does a thick-ribbed wool pullover you might have knit yourself. Eye-filling in white, red, black. Sizes 34 to 40. \$10.95.

9 (right). Cherish the classic BARBARA LEE® jacket, its feminine lines done to perfection by fine men's tailors, MAC KENNA CLOTHES. Pure wool flannel lined with rayon crepe. White, red, navy, grey. Sizes 10 to 20. \$29.95.

Shire-Tex by DAVENSHIRE provides pretty props of 100% virgin wool plaid:

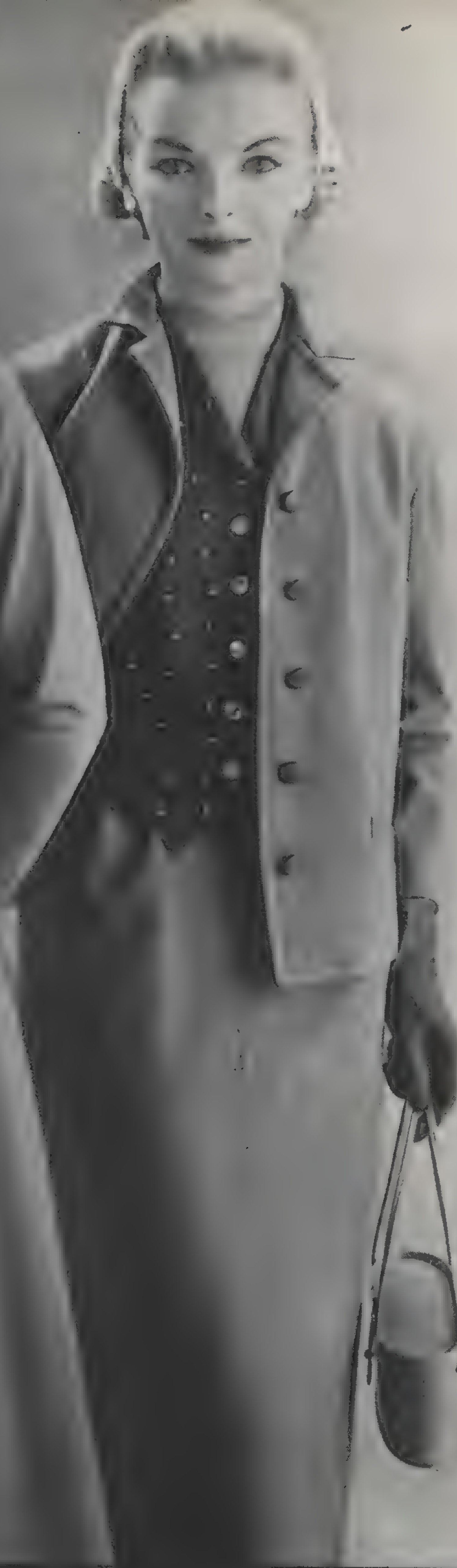
10 (left). Slacks in grey and khaki, grey and wine, or brown and green. Sizes 10 to 20, \$14.95.

11 (right). Bermuda shorts in grey and khaki, or grey and wine. Sizes 10 to 20, \$8.95.





12



13

Surprise lighting: the gleam of leather on JUNIORITE's wools

12 (left). Butterscotch capeskin piping on a camel tone wool button-up princess jumper. Sizes 7 to 15, \$17.95. Batwing blouse of washable worsted jersey in camel, copper, moss green, black. Sizes 9 to 15, \$7.95.

13 (right). Camel tone wool Chesterfield jacket collared in butterscotch capeskin. Sizes 7 to 15, \$14.95. Surprise waistband of capeskin on the slim matching skirt. Sizes 7 to 15, \$9.95. Matching cloche (not shown), small, medium, large, \$3. Sporting print cotton weskit, brass-buttoned. Red, yellow, blue. Sizes 7 to 15, \$6.50.



Classics come alive in full color

14. Name your own colors in BARBARA LEE's pure cashmere sweaters. Full fashioned, sizes 34 to 40. Pullover, short sleeves, \$14.95; long sleeves, \$15.95. Cardigan, \$17.95.

15. BARBARA LEE® jacket in soft suede or glossy capeskin by LEATHERMODE. Wonderful, water-repellent, to wear boxed or belted. Coffee, red, beige, turquoise. Sizes 10 to 20. \$39.95.

16. Observe EVAN-PICONE's own knowing way with a skirt. This, hand-detailed of imported tweed. Grey with red or charcoal, beige with brown, green with yellow. Sizes 10 to 18. \$17.95.

PHOTOGENIC FASHIONS

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3-dimensional texture: SPORTWHIRL's tweed triumphs

17 (left). Cropped short and straight, your forthright little tweed jacket, \$25. To pair with the slim skirt, \$12.95.

18 (right). A jumper, a sheath, a good-as-gold tweed standby, \$25. Match the jersey blouse to the tweed's black flecks for impact, to the bright undertones for emphasis. \$9.95.

The finger-tempting tweeds in black-flecked red, brown or green. The blouse in red, brown, green, black. All in sizes 10 to 16.





News picture: LASS O' SCOTLAND's fabulous Flare Knits*

19 (left). Fine tweedy flecked wool, its beautifully tapered Flare Knit* skirt flared forever right in the knitting. Natural. Sizes 10 to 18. \$39.95.

20 (right). Look of a hand-knit in fringed nubby wool, with forever-flared Flare Knit* skirt. Aqua, beige, navy, pecan, red. Sizes 10 to 18. \$35.

*Name Registered Patent Pending

Double exposure:
MANCHESTER
MODES readies
 you for any
 season, any place
 in KaMa-Kurl
 by Kanmak

21. Climate-Tamer coat of
 fabulous, finger-deep KaMa-
 Kurl to wear everywhere, cued
 by accessories. Inside, your
 personal climate control - a
 warm wool shell to zip in or
 out as needed. Red, ice blue,
 pecan, pink, sable. Sizes 8
 to 18. \$59.95.



21

PHOTOGENIC FASHIONS

BARBARA LEE®
focuses on
purity of line

22. Prime example of the
body-beautiful suit. Crisply
stated in slubbed rayon
tweed. Hand-piped button-
holes, fully lined. Red,
blue, grey. Sizes 10 to
20. \$29.95.



PHOTOGENIC FASHIONS



Two rules to remember for junior fashion finesse:

23 (left). LOEB & HOCH point out your best features with frank, forthright lines in a slim sweep of Stroock's Mardi Gras Shag. Natural, pink, blue, navy, taupe, red, champagne. Temp-Resisto lining, interlined with 100% wool. Sizes 5 to 15. \$79.95.

24 (right). NOBILITY JUNIORS round out your points of attraction in polished curves of jet black zibeline broadcloth...or Mayflower flannel in grey or brown. Important suit strategy for major maneuvers. Sizes 7 to 15. \$69.95.

JUNIOR ACCENT's dramatic developments: face lighting, figure molding

25(left). Sculptured sheath of Ames worsted flannel, linen-collared.
Master-stroke: knit ribbing to mold your hips, jut pockets to focus
attention. Grey, brown, navy. Sizes 7 to 15. \$35.

26(right). Late-day sheath, spare, scooped. Flourish of elegance, its
cover-jacket jewel-lighted, lined with white satin brilliance.
Ames worsted flannel in grey, brown, navy. Sizes 7 to 15. \$45.



PHOTOGENIC FASHIONS

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Coming and going,
notice JONNY HERBERT's juniors

27 (left). Bare and bowed fore, bare and tucked aft, its skirt floating above crisp crinoline. Silk and acetate parchment. Red, blue, amethyst. Sizes 7 to 15. \$35.

28 (right). Demure coming, daring going. Deep-scooped, full-blown, in silk and acetate parchment. Crinoline-petticoated. Red, blue, amethyst. Sizes 7 to 15. \$29.95.





29



30

Study in separates:

29. Good exposure after dark: MODERN JUNIOR's black worsted jersey scoop that unties in a cowl, \$7.95...foil for a dull satin umbrella skirt with matching belt, in black, red, mink, sapphire, \$12.95. Sizes 9 to 15.

30. Home lighting for juniors by SUSAN THOMAS: black lace-print on white corduroy jacket to wear nipped or boxed. Velveteen trimmed, \$10.95. Black velveteen fancy pants, rhinestone lighted, \$12.95. Sizes 9 to 15.

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31. Visual impact of black braid on a pivotal skirt in black or rust, \$29.95. Matching top, deep-V'd and bowed, \$16.95. Sizes 10 to 18.

32. Diamond-tucked sheath skirt, effective as a pointing finger. Black or red, \$29.95. Matching bare-back halter, \$14.95. Sizes 10 to 18.

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33



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34 (left). Floor-length drift of Beckendorf's billowing nylon net, lighted with lace. Beautiful beyond belief, that bare boned bodice. Red, blue, white. Sizes 7 to 15. \$55.

35 (right). Unexpected, unforgettable, the short lace formal that uses a froth of Beckendorf's nylon net to define the drama of asymmetrical lines. Red, blue, white. Sizes 7 to 15. \$55.



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This listing continued
on facing page

What could be more luxurious! . . . the lavish fur . . . on the loveliest of deep-sculptured cloths. Left: Silky-soft Natural Ranch Mink. Sizes 8-18. Beige-Tone, Pink, Aqua, Black. Right: Afghan Natural Grey Persian, in detachable ascot. Sizes 8-18. Imperial Blue, Yarn-Dye Grey, Flame Red, Aqua. Both coats toast-warm 100% wool, and under \$100. At stores listed on this and facing page. If your favorite store is not listed, write **Bauman & Stoll**, 500 7th Ave., New York.

This listing continued
from facing page



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Albert Lea	Skinner Chamberlain	Allentown	H. Leh
Austin	Marvin's	Altoona	New Idea
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Duluth	Oreck's	Bradford	S. K. Tate
Hibbing	Nide's Fashion	Brownsville	Karl's
Mankato	Queen Frocks	Butler	Rosenberg Furs
Minneapolis		Carbondale	The Globe
	Maurice L. Rothschild	Connersville	Leon's
	Young Quinlan Co.	East Liberty	Jerome Litt
St. Paul	Shuneman's	Easton	Horne's
		Elwood City	Shapiro's
MISSISSIPPI		Greensburg	S. W. Rose
Jackson	Field's	Greenville	Keller's
MISSOURI		Hanover	Baker's
Cape Girardeau	Buckner Ragsdale	Harrisburg	Bowman's
Hannibal	The Famous	Hazelton	Deisroth's
Kansas City		Jeanette	Weiner's
	John D. Maguire	Jermyn	Evans Style Shop
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Sikeston	Buckner Ragsdale	New Kensington	
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Billings	Doyle's	Norristown	Novell's
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Helena	Fieigelman's	Oil City	Brody's
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Claremont	Merit Clothing	Pittston	Elsen's
Manchester	Crawford's	Pittsboro	S. S. Weiss
Nashua	Miller's	Scranton	Book's Furs
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Albuquerque		Washington	Long's
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NEW JERSEY		RHODE ISLAND	
Asbury Park	Steinbach's	Newport	Puritan Clothing
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	Gramercy Dress		Cherniack & Rosen
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Plainfield	Tepper's	Florence	Sue Barton's
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Jamestown	Fur	Amarillo	Mayfair
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Asheville	Winner's	Alexandria	Scott Shop
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If your favorite is not listed, write
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VOGUE'S 19TH PRIX DE PARIS

Contest Rules

- Each entrant must be graduated during the scholastic year 1953-1954 and must receive the B.A. degree or its equivalent from a college or university within the United States.
- Each entrant must send in an entrance blank by October 15, 1953. (Fill in the one on page 80 and mail it immediately.)
- The contest consists of two quizzes to be answered by all entrants, and a 1,500-word thesis which those contestants who pass the two quizzes are eligible to submit. Each entrant who is eligible to submit a thesis will be notified by January 30, 1954.
- Each quiz will consist of four questions—two based on fashion features, two on non-fashion features (music, art, literature, the theatre).
- The first quiz is published below. The answers are due November 2. The second quiz will be published in the December issue; answers due January 15. Subjects for the thesis will be published in the February 1 issue. The thesis will be due March 1. Although the material contained in the quizzes is editorial in nature and is based on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the contest.
- Papers will be graded on writing ability, grasp of subject matter, general intelligence, originality, and demonstration of special talents.
- All material submitted must be typewritten in double space on one side of the page, on paper not larger than 8½ inches by 11 inches. Your name, plus the quiz and question numbers, must appear at the top of each page. All material submitted becomes the property of Vogue magazine and will not be returned.
- The winner must be able to fulfill the requirements for obtaining a passport and necessary visas and must be willing, able, and free to join The Condé Nast Publications for one year.
- The judges of the contest will be a board of editors, and their decision will be final. The judges reserve the right to hold personal interviews with the finalists before selecting the winners. The winners of the Prix de Paris will be notified by May 15, 1954.

FIRST QUIZ based on the August 1 issue of Vogue

FASHION (Answer two questions)

- The fashion article opening this year's 1953 college issue is "Young Wardrobe with a Strong Personality." Discuss what you think of the points made in this article, in 500 words or less.
- Write a suggested radio commentary on at least five fashions shown in Vogue's College Issue.
- Try to put down in 250 words (or less) what the term "good taste" means to you.
- Do you feel that any basic need for your college wardrobe has been neglected in this issue? If so, tell what you think is missing, and suggest a way by which that need might be covered in a future issue.

FEATURE (Answer question No. 1)

- Write a profile of yourself in approximately 600 words.
(Answer one of the following)
- Whom do you consider the most important living woman in the world? Write a brief profile of her and explain why you think she is influential.
- From one issue of a daily newspaper, clip five items which might be the starting point for five interesting and topical Vogue features. Give reasons for your choices and describe how you would develop and present one of the features.
- Prepare 100-word captions for photographs of four professors on your campus, for a proposed "personalities" feature in Vogue. What would you suggest as a title for such an article?

The answers to this quiz are due November 2, 1953,
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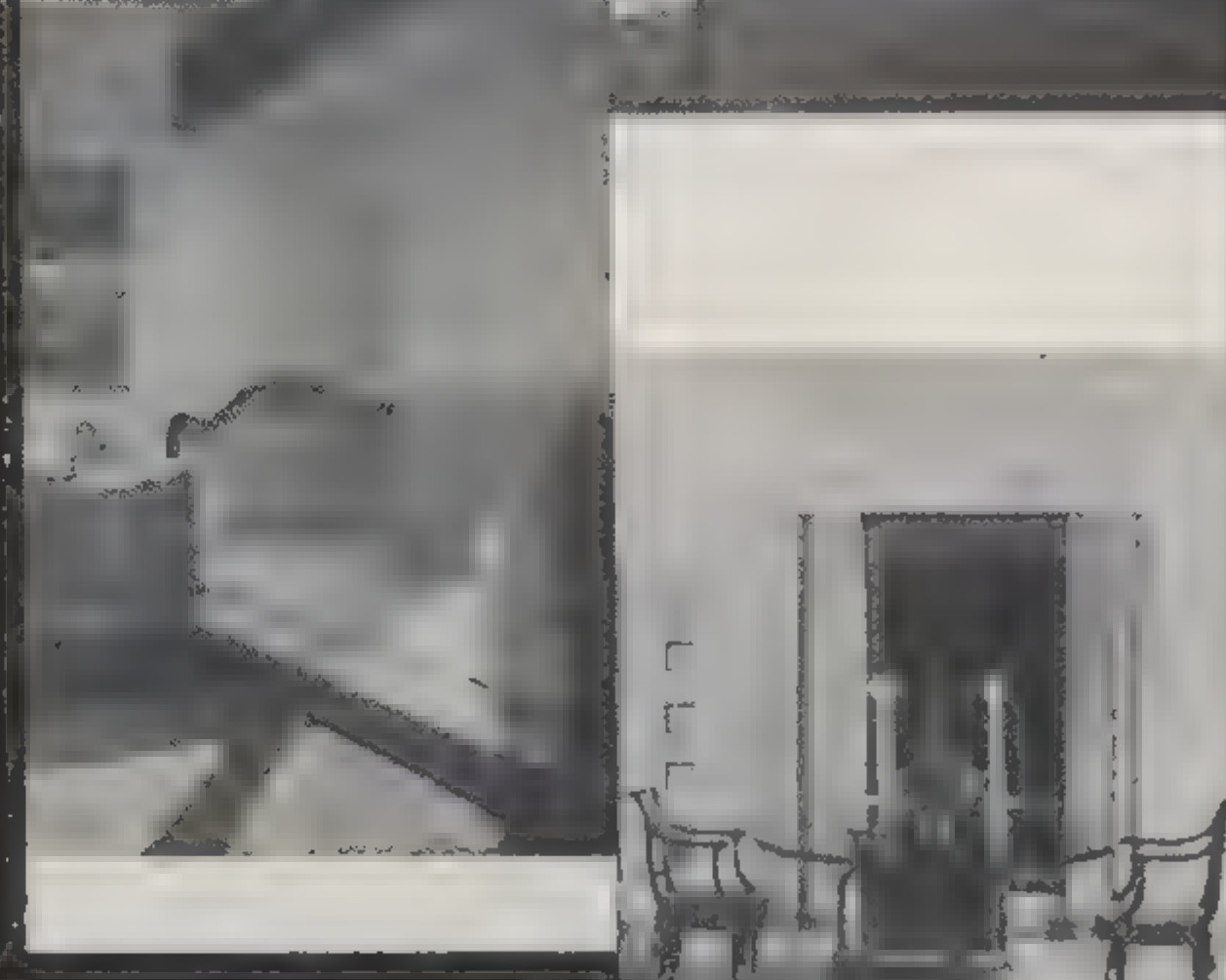
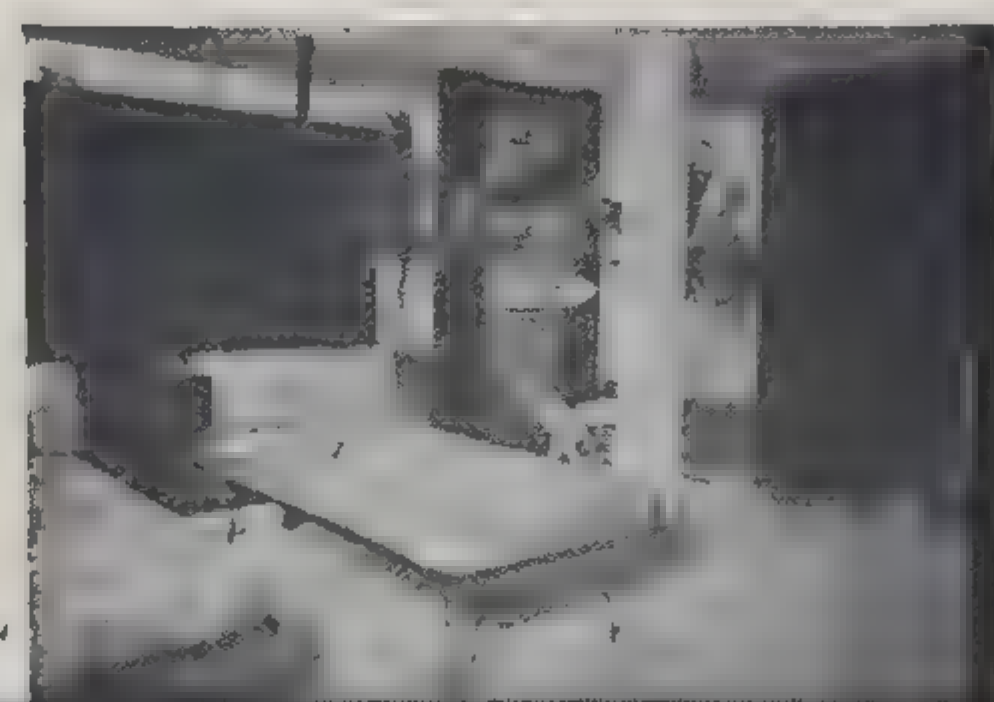
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V-8-1

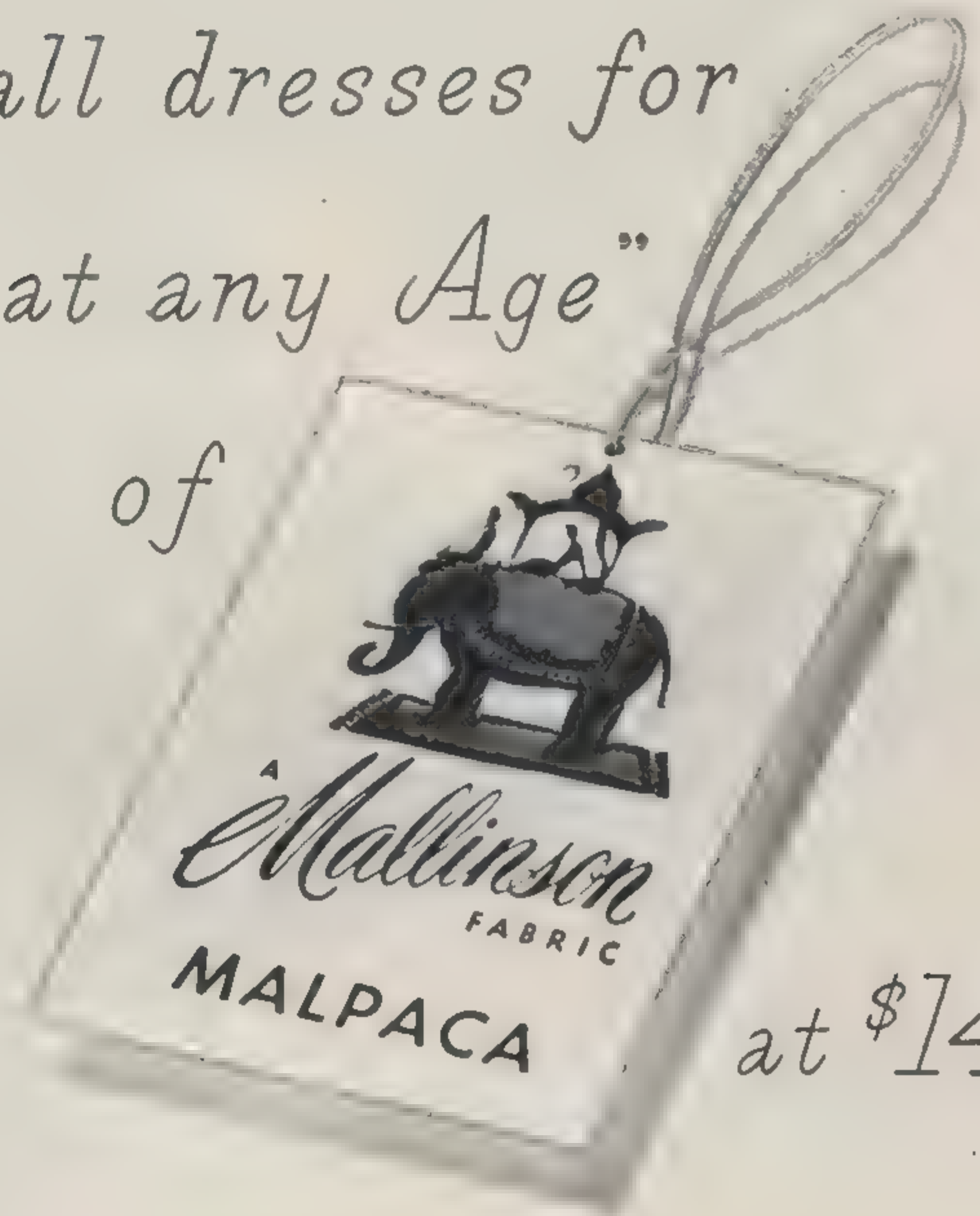
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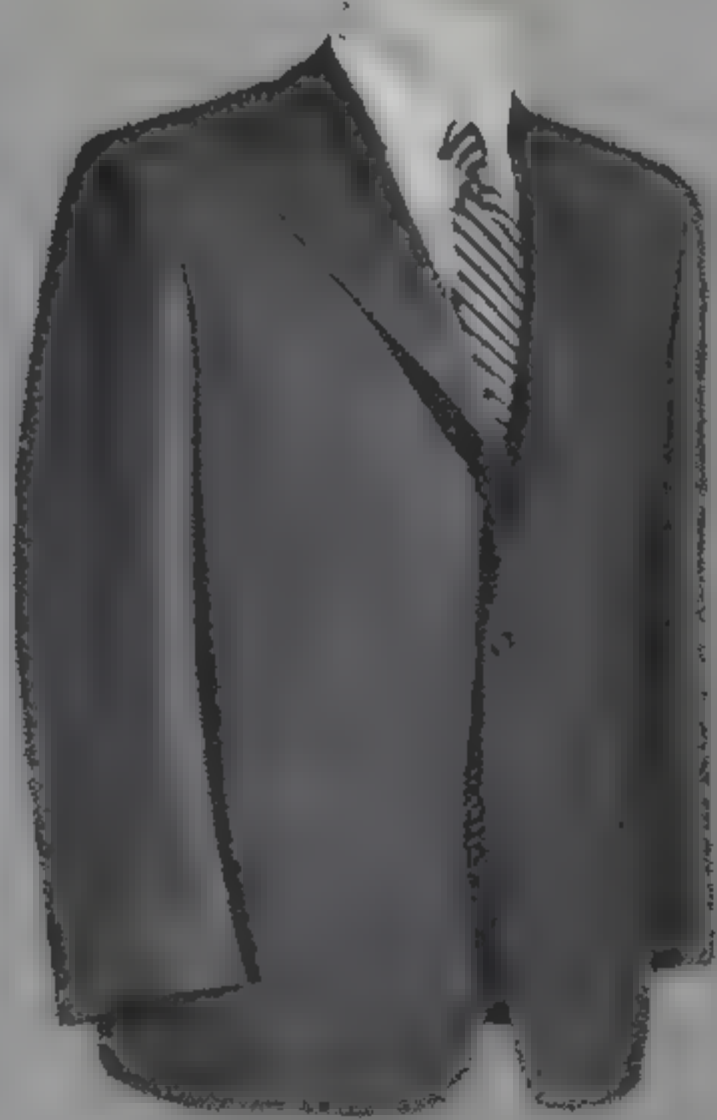
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Above: As classic a blazer as ever wore a college emblem (and the only classic in a blazer-happy issue): here, charcoal grey, piped with white. \$21.95, insignia extra. Sylvia Putziger, 140 West 57th St.

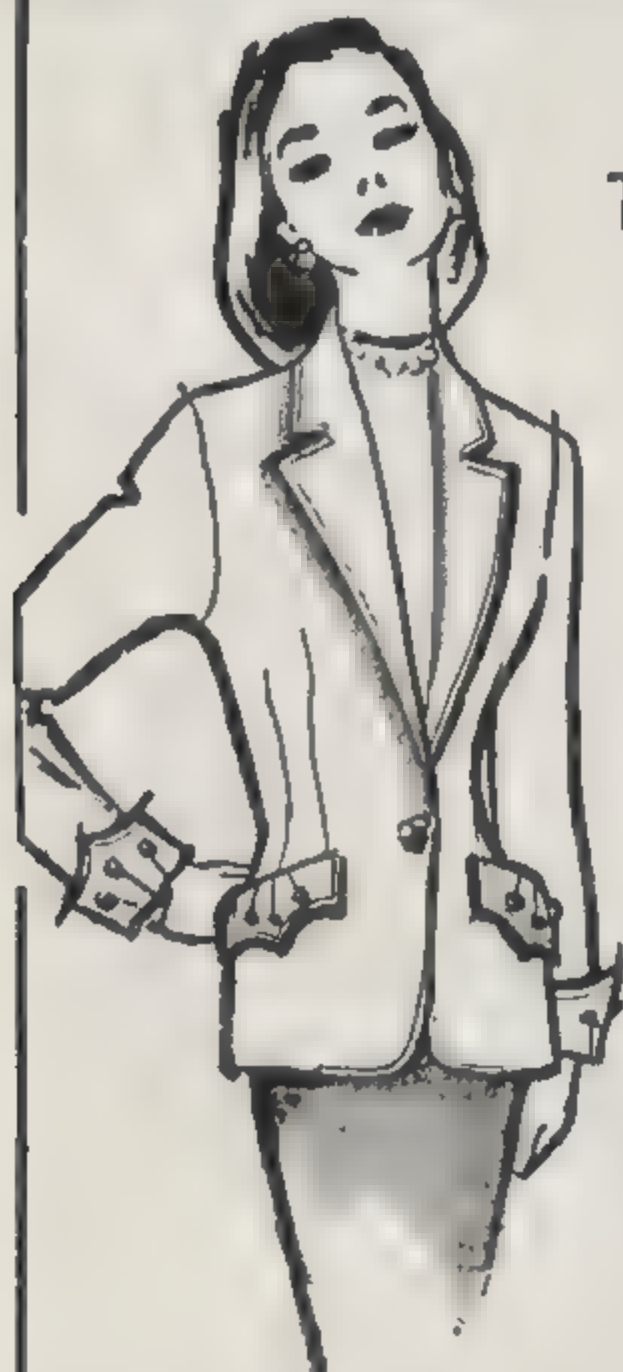


Above: Definition of a classic: a white cardigan sweater. Sizes 34 to 46. Unsuspected price: \$8.95. Colours are cherry, yellow, grey, and pale-blue. Rihbany, 370 Commonwealth Ave., Boston 15, Mass.



Right: Handsome wrap-around skirt in khaki or denim (navy or grey), \$7.95. And a Hathaway shirt in red plaid English gingham. \$14.95. Both, sizes 10 to 18. The Separate Shop, 11 Sherwood Square, Westport, Conn.

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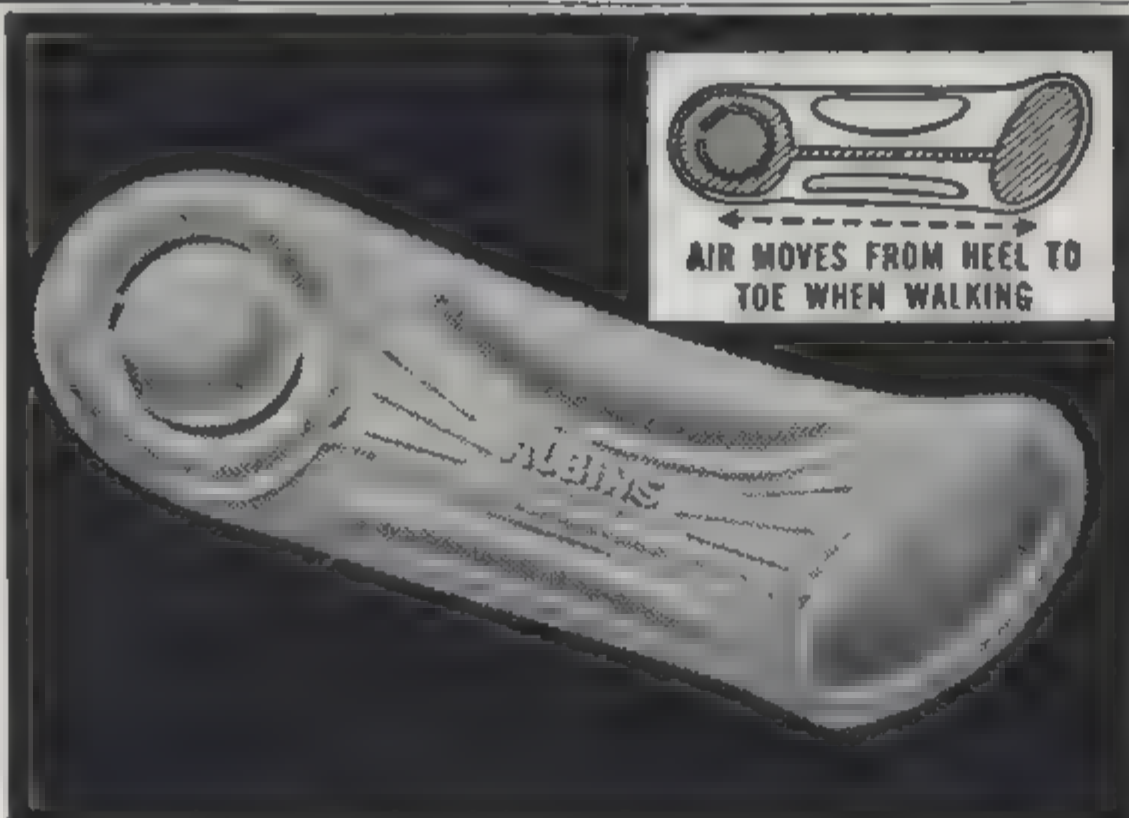


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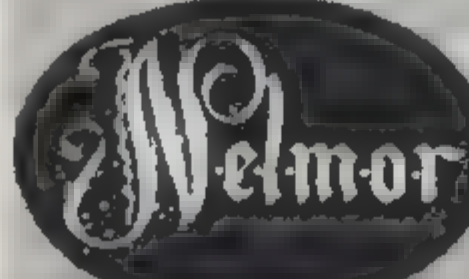
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HOUND

...heads for the campus



Above: The smallest coat in a college closet could be mouton, to wear now with dinner clothes and later as a deep fur yoke over another coat. \$39.50, tax inc. Harold J. Rubin, 52 East 56 St.



Above: In and out of college, the filled-in suit neckline is fashion news. This wide scarf of grey and white Persian lamb is \$22.50, tax inc., ppd. Furcessories, 2091 East 2nd St., Brooklyn 23, New York.



Above: From the seashore, pretty nacre earrings, handmade of native shells. In either a swirl or an elongated design, they're \$2.75 a pair, ppd. The Emporium, 21 N. Water St., Nantucket, Mass.

Right: Bermuda shorts of faintly plaid tweed (blue and grey; tan, brown; blue, brown). Sizes 10 to 18. \$14.95. The Oxford shirt (in pink, blue, white, or maize), \$6.95. Dodd's of Spring Lake, 1209 3rd Ave., Spring Lake, N. J.



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It's free...our fall 1953 magazine for mothers-to-be who want the latest maternity fashions, who want to shop by mail. Send name and address for newest issue.



Page Boy

FASHIONS FOR MOTHERS-TO-BE

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Birmingham.....Kessler's
Florence.....Shirley's
Gadsden.....Irving's Town Shop
Mobile.....Raphael's
Montgomery.....A. Nachman, Inc.
Ozark.....H. C. Dowling Dept. Store

ARIZONA

Phoenix.....Goldwaters
Tucson.....Steinfeld's

ARKANSAS

Fayetteville.....Silverman's
Pine Bluff.....Cohen's Fashion Shop, Inc.

CALIFORNIA

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Corona Del Mar.....O'Brien's Specialty Shop
Fresno.....Bruckner's
Kentfield.....Ross Valley Shop
Long Beach.....Schick's
Los Angeles.....I. Magnin & Co.
Modesto.....The Brown House
Oakland.....I. Magnin & Co.
Ontario.....Musette's
Pasadena.....I. Magnin & Co.
Pomona.....Orange Belt Emporium
Sacramento.....Bon Marché
San Francisco.....I. Magnin & Co.
San Jose.....Hale's
San Marino.....Damon's
Santa Ana.....Rankin Dry Goods Co.
Santa Barbara.....I. Magnin & Co.
Santa Rosa.....Melvold's
Stockton.....The Brown House

COLORADO

Colorado Springs.....The Daniels & Fisher Stores Co.
Denver.....The Daniels & Fisher Stores Co.
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Bethel.....Elsa-Edna
Bridgeport.....D. M. Read Co.
Darien.....Gloria Sutton Inc.
Greenwich.....The Dress Box
Hartford.....G. Fox & Co., Inc.
Lime Rock.....Gurli Eldred
Meriden.....Styletex
Middletown.....Wrubel's
New Canaan.....The Dress Box
New Haven.....Hamilton & Co., Inc.
New London.....The Sports Shop
South Norwalk.....Babette's Shop
Southport.....Guy Norman
Stamford.....The C. O. Miller Co.
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DELAWARE

Wilmington.....Bird-Speakman, Inc.

DISTRICT OF COLUMBIA

Washington.....Julius Garfinckel & Co.

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Ft. Lauderdale.....Burdine's
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Miami.....Burdine's
Panama City.....Lillian Kilpatrick's Inc.
Tallahassee.....Steyerman's
Tampa.....O. Falk's Dept. Store
West Palm Beach.....Burdine's

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Albany.....Whittington's Inc.
Atlanta.....Rich's
Augusta.....Cullum's, Inc.
Bainbridge.....Turner's Shoppe
Brunswick.....Altman's
Dublin.....Stephens Inc.
Fitzgerald.....Nifty Shop
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IDAHO

Boise.....The Mode Ltd.

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Chicago.....Carson Pirie Scott

Decatur.....Sammel's
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Mt. Vernon.....The Morton Shop
Rockford.....Edith Parrish
Springfield.....John Bressmer Co.
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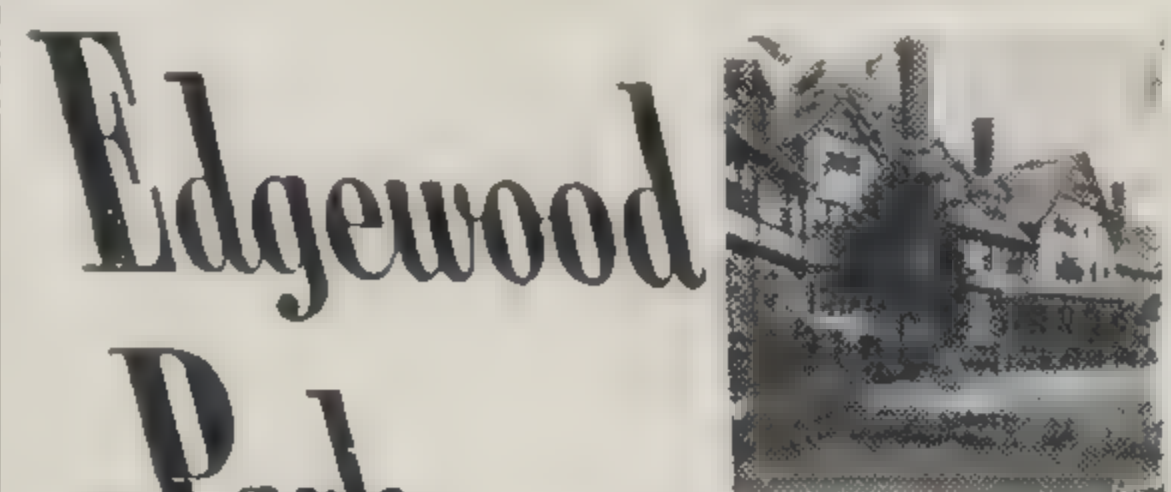
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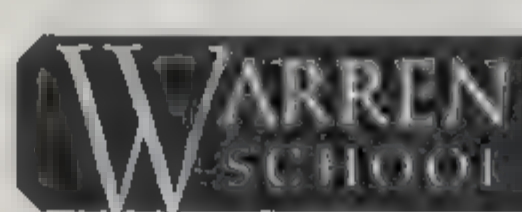
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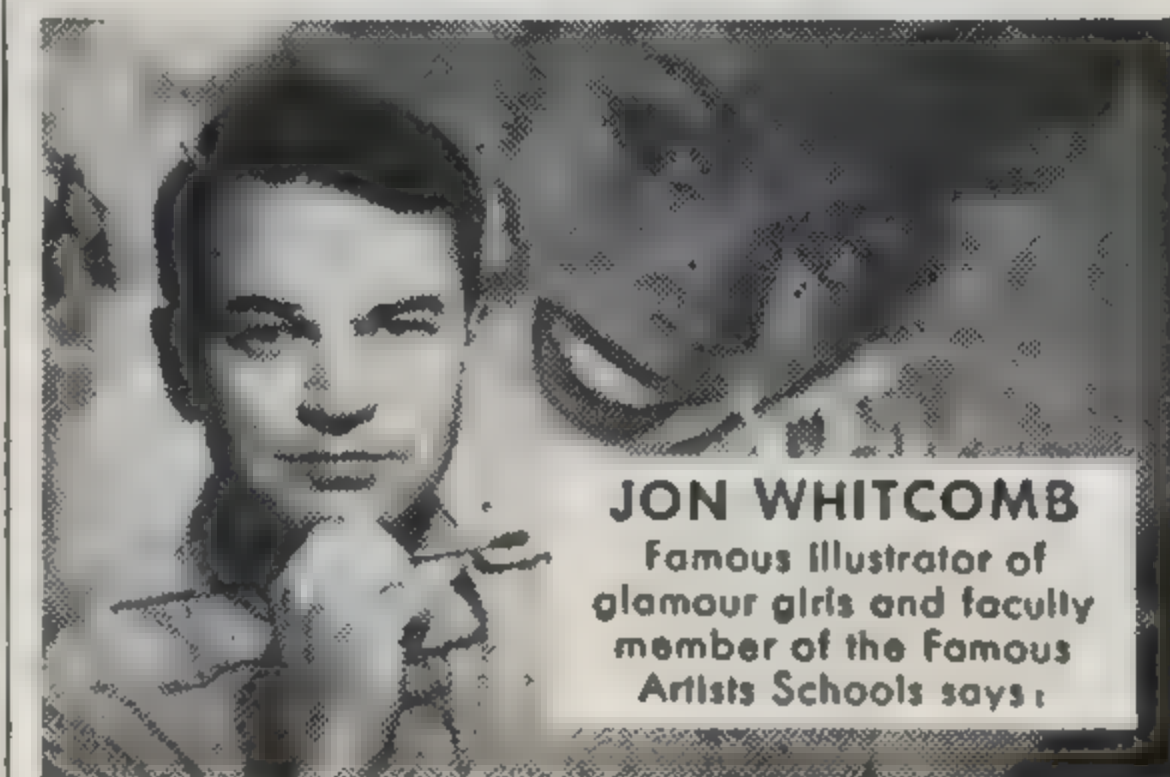
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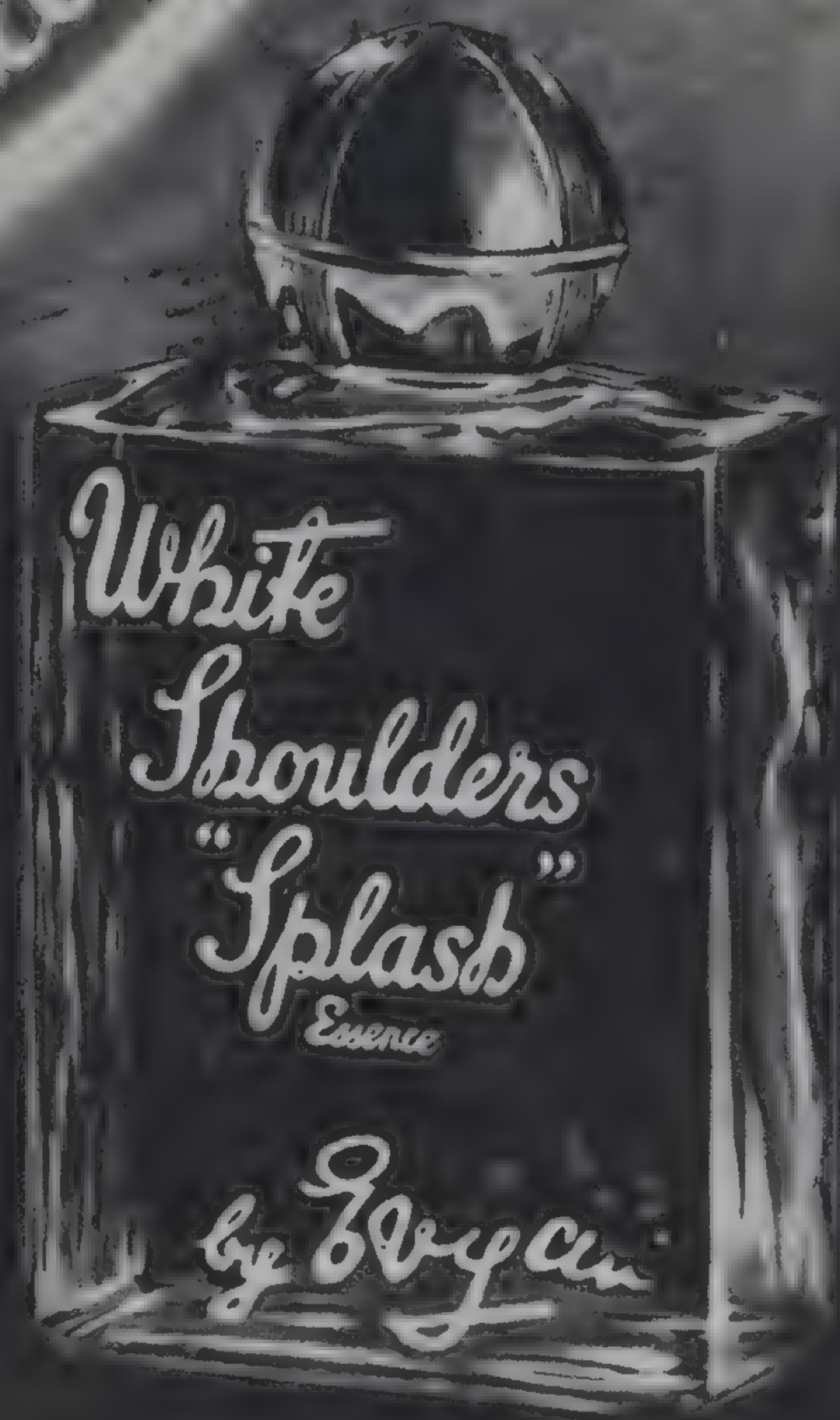
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AUGUST 1, 1953

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THE FINEST CAR OF ITS CLASS IN THE WORLD

Vogue's eye view

YOUNG wardrobe with a STRONG personality

Ready with your list of what you need in the way of clothes this autumn—two new suits, three new sweaters, and so forth? You may have forgotten this: one whole new attitude. The odds are good that you could use one. Seven out of ten young wardrobes nowadays have no more personality than a row of pins. Vogue's young issue of 1953, therefore: for the majority, the seven. They can pick up a strong clothes-personality if they'll just keep going to the end of this flight of steps.

Step 1: Get in fighting trim. No dress can do a strong personality job if it's busy hiding something—a little matter of ten extra pounds, for instance. Trim them off now, unless you want to limit yourself for life to that boring category of clothes known as "slenderizing."

Step 2: Throw out all clichés. Trite little ideas about "matching" and "clashing" colours. Old saws about "basic" black and "nice all-round" dresses. Obsolete theories on hats that "add height" and belts that "cut you in half." Victorian fancies about clothes that "don't distract" from your "heart-shaped face" or your "tip-tilted nose" or your "elfin charm."

Step 3: Resign from all cults. The hairnet set, which believes that simple cleanliness is the major fashion achievement of the century. The crazy, mixed-up kids—chic in any old rag, they think, so long as they're wearing an elegant Freudian light in the eye and a smart copy of Kafka under the arm. And most insidious of all, the discreet, dispassionate young souls who cultivate the error that to be inconspicuous is to be in perfect taste: the invisible women. *(Continued on the following page)*

Continued:

Y O U N G

W A R D R O B E

with a strong personality

Step 4: Start living in the present. Many young people buy their clothes as if next year mattered more than this year—and as if clothes aged like wine. (“I’m not awfully keen on it now, but it’ll be wonderful next fall.”) There’s a bit of the hedonist in every well-dressed woman. She wants to enjoy her clothes utterly from the moment she buys them, and because she buys them wisely as well as enthusiastically, they usually have a future every whit as productive as their present.

Step 5: Open up the spectrum. It’s a great big wonderful world, full of any number of colours. But to look in most young closets, you’d think that its span were limited to black, grey, and beige, and a few watery pastels. Half the power of a wardrobe with a strong personality lies in its colouring. This year (see this issue): out-and-out pinks, downright reds, strong stripes, colourful Paisley prints, electric black-and-white evening combinations. Another year, paleness might seem smartest, or subtle, off-key shades—but until a race of robot women is developed, we’re not making any investments in colourless colours.

Step 6: Learn fashion from the top down. A strong young wardrobe has a strong sense of what’s contemporary, what’s fashion. Watch the young fashion—only you can wear it, so it’s automatically a way to look very special—but keep aware of high fashion, too. Your clothes budget may not be big enough to keep a tycoon in Sen-Sen, but it can work miracles once you’ve trained your eye to recognize a top fashion line when it pops up in your price bracket. Think of it like this: if you know good music, you don’t have to buy an orchestra to enjoy it—you can buy a good record.

Step 7: Stick your neck out. Every young wardrobe ought to take a flyer every so often. It might pay off. The fashion you weren’t sure would take, might run for years; the colour you weren’t sure would work, might end up by being the key to everything else in your closet. And if they fizzle—they were still a better risk than risking dullness.

Step 8: Expect to make changes. By the time you finish this issue, you’re apt to have built yourself a wardrobe with a strong personality—but don’t settle back to spend your life in a series of blazers, plaids, pinks, and Paisleys. Times change, fashions change, even scientists change their notions about the nature of the universe. There’s nothing embarrassing about changing your mind for good reasons; what makes the room red with blushes is a stubborn determination to argue out-worn causes.

Step 9: Watch out for snobs. They threaten you most when you’re young, because that’s when you’re beginning to find your clothes-personality; that’s when you’re having your moments (inevitable) of nagging doubt. The eyebrow lifted, because your suit isn’t cut in the conventional mould; the what-next expression, when you breeze in in a brilliant new colour; the tsk-tsk, not so much when you go on your diet as when you stick to it. It’s really very simple to take snobbery in your stride. Take it for what it is—a simple case of fright of the unfamiliar.

Step 10: Step this way—32 pages of ideas ahead for the young wardrobe that wants a strong personality. No clothes have been admitted unless they have something extraordinary to say for themselves, and for you. The only thing *not* extraordinary about them: the amount of effort and money they’ll cost you. They’re as easy to come by as dull clothes—and that’s precisely our point.

The extraordinary coat:

it’s **O U T - A N D - O U T**
P I N K

Facing page: New way for a young coat to be absolutely basic yet positively tonic—

this powerful new pink (further examples, pages 126-131). In Malden worsted alpaca, with a rayon Paisley lining; \$95.

Coat by Goldberg-Weissman; hat by Betmar, and Castlecliff earrings:

all, Bergdorf Goodman; Hudson’s; Harzfeld’s; The Dayton Co. The exactly right lipstick: “Rose Natural” by Elizabeth Arden.

For shops in other cities, see page 87.





The extraordinary coat:

it's PRINTED CORDUROY

A day coat, evening coat,
raincoat; a coat that never has a dull
moment for all its practicality—
it's a lively Paisley print
(more about prints later).

In water-repellent

Merrimack corduroy, black and beige,
with a lining of red Chromspun acetate taffeta;

\$35. Sleeveless black sheath dress,
also of Merrimack corduroy, \$11.

Costume by Beacon Hill, at Saks Fifth;

L. S. Ayres; Frost Bros.

Earrings by Ledo, also Saks Fifth.

The extraordinary coat:

it's a BLAZER

A hack jacket that makes its work
exciting—a blazer in wool rep, with
East Indian regimental stripes
(more about blazers later). \$30. The blazer
by Sportwhirl, the gloves by Fuchs,
and the gilt Castlecliff jewellery:
all, Saks Fifth. Blazer, also at Garfinckel's;
Thalhimers; Younkers.

Her complexion: the extraordinarily pretty
result of "Creme Puff" by Max Factor Hollywood.

For shops in other cities, see page 87.





The extraordinary coat:

it's a THUNDERING PLAID

Facing page: A coat that says it's plaid in no uncertain colours; that does daily service but

not dully—brilliantly. By H. & D., about \$80.

Coat, hat by Suzy, earrings by Monet, bag by Ronay, Vision stockings, and shoes by Mademoiselle:

all at Lord & Taylor. Coat, and Hansen gloves, at Hutzler's; Neiman-Marcus; I. Magnin.

The lipstick—the extraordinarily effective red of "Siren" by Dorothy Gray.



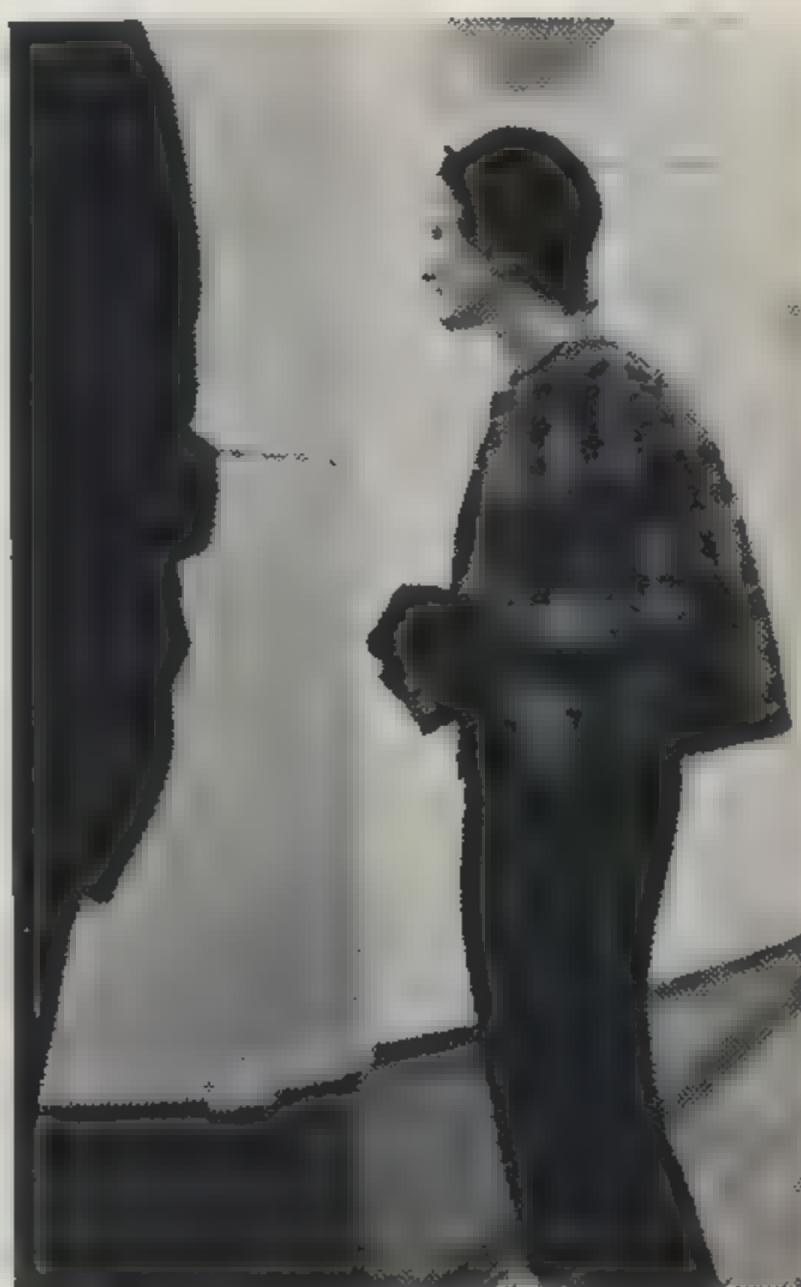
1953 plaids: strong young

fashion, in no uncertain colours

This is what we mean about brilliant dressing being as easy as the dull kind—is it any harder to reach for a brilliant plaid than for a dull one? You'll get tired of it sooner? Which wearies you quicker—the book that's exciting, or the book that's humdrum? In this issue: only the plaidest plaids admitted. We think thundering plaids make thundering good sense.

Above, right: The biggest, reddest, blackest plaid being plaided, here in a worsted skirt; only soft note, the pleats. \$17. Polo shirt of black worsted jersey (a Security Mills fabric) with ribbed edges, \$8. By Nelly de Grab. Saks Fifth; D. H. Holmes.

Directly right: Lined with a thundering red-yellow-and-black plaid, the reversible black jacket of this black sheath. By Junior Sophisticates, in Wyner jersey; \$75. At Bendel's Young-Timers; Higbee's.





The new power of BLAZERS

put it to work

Why slave? Having a strong clothes-personality is as easy, this year, as putting on a blazer. Not a blazer as you know it—a blazer as shown here and on the next two pages, full of new enterprise, as different from a class uniform as you yourself are different from every other girl in the world. With its brand-new powers, there's practically nothing that the blazer can't do—and do differently. It can take a skirt and turn it into the easiest and most original young suit going; note the blazer suit pictured at the lower right. It can make a fascinating stranger out of your plainest dress—especially if it's a striped or dotted blazer, or a blazer in a blazing colour (turn back for a quick look at the four on the cover). It can be of velvet, or needle point, or brocade, and look as if nothing suited it, or them, better. It can go to parties, the theatre, and on skiing week ends; all the proof you need, on the next two pages. In fact, the blazer's become such a powerful fashion, it could practically support a whole wardrobe single-handed. Very strong personalities, blazers—that's why they're in this issue.

BLAZER JACKET, VELVET-COLLARED

Facing page: Red wool flannel blazer, with a black velvet collar, \$30.

By H. & E. Shapiro, in Hockanum flannel.

Blazer, hat by Suzy, and Van S bag: Lord & Taylor.

Blazer, also at Garfinckel's; Frederick & Nelson.

BLAZER JACKET, STRIPED COTTON

Upper right: Jacket of M. W. Thomas cotton, lined in scarlet flannel, \$40;

by Sportswear Originators. Bonwit Teller; Hudson's.

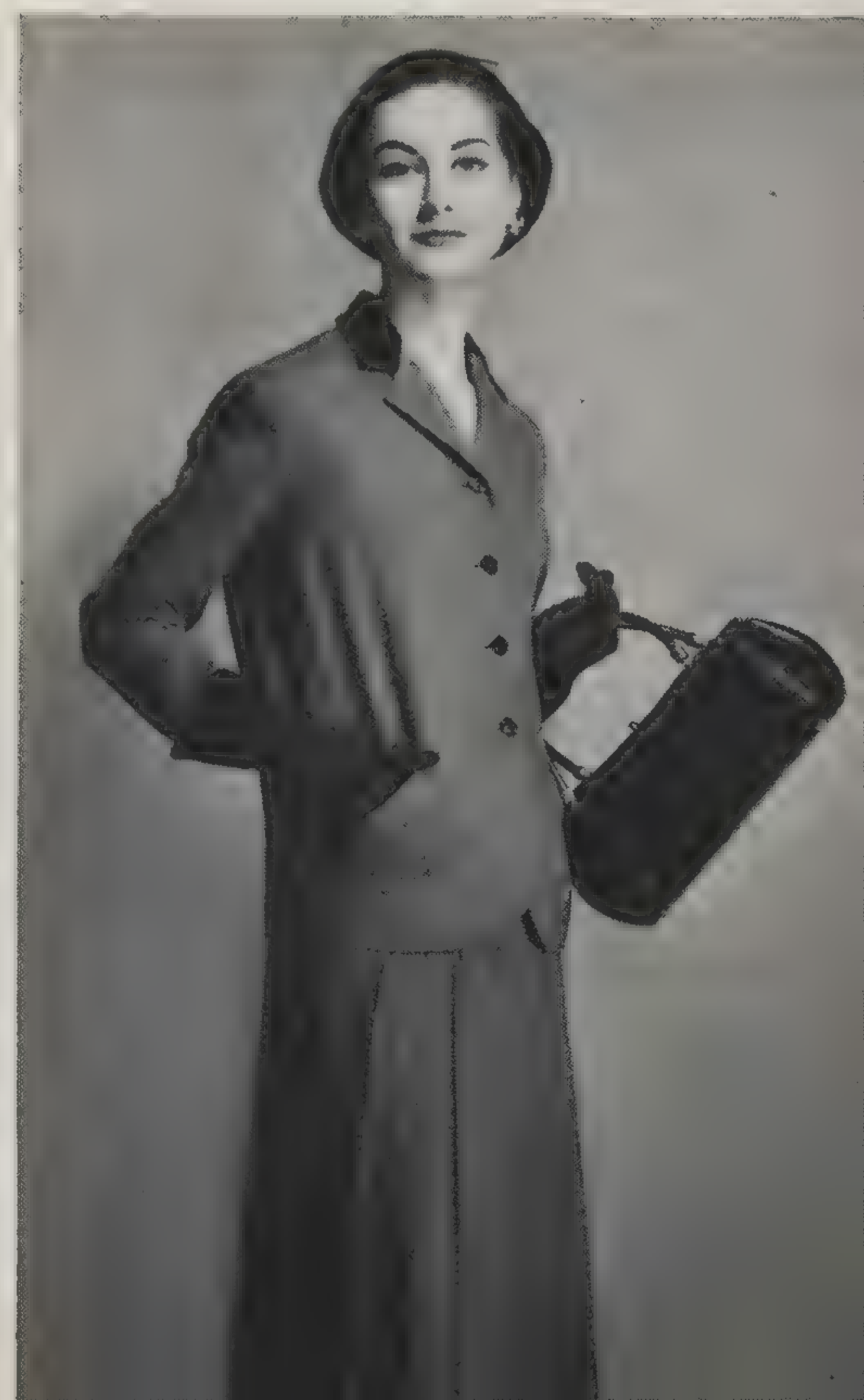
BLAZER SUIT, SLENDERLY PLEATED

Directly right: Red wool flannel suit, with a black velvet collar, \$65;

by Ben Gaynes. Suit and Betmar hat,

at Bonwit Teller. Suit, also at Ben Wolfman.

BLUMENFELD



For shops in other cities, see page 87.



BLAZERS

working day and evening

DOTTED BLAZER, DINNER JEANS

Look at it this way, in black and white polka-dot velveteen—a blazer, if it's smart, can burn the candle at both ends.

This one is a jacket all day, for black wool skirts; all evening in the city, for all black sheaths; and shown here at late day in the country (ski country, maybe), it's as interesting as ever, with black velveteen jeans.

Blazer of Cantoni velveteen, \$30. By Sportwhirl, at Best's; Garfinckel's; Neiman-Marcus.



STRIPED BLAZER; DINNER SHEATH

Use imagination on it, in the way of velveteen and pearls—and a smartly striped daytime blazer can act as a smart dinner jacket.

This blazer, striped red and black, in bengaline woven of cotton and Chromspun acetate, \$18. By Masket Bros. Black velveteen sheath, by Sportwhirl; \$25.

Costume, kidskin gloves by Aris, and simulated pearls by Richelieu—all, Lord & Taylor. Blazer and dress, also at Hudson's; Seidenbach's; Harzfeld's.

For shops in other cities, see page 87.

Don't forget to take
your **VITAMINS**

Point: interesting belts

to go into circulation with the new

T-shirt dress. Above, black capeskin leash,
by Schaffer, \$3. Saks Fifth.

At right, black cowhide closed
with a working brass bottle opener. By Van S, \$4. Peck & Peck.



Why we think these accessories
are good for your wardrobe's
system: they're strengthening.
That's because they've man-
aged to be tonic as well as
basic (there's even some fresh
news-value in as basic a fash-
ion-basic as a string of pearls).

Points at left:

two daytime bags per person—

slipover bracelets;

sweater gloves. The little

satchel, brown calfskin,

brass closures on *each* side.

(You can slip it into
the larger bag, anytime.) By Jana,

\$8*. The big bag, the

big worker in the family,

ace for the long haul

(week ends inc.). Pale cowhide,

by Lennox. \$18.50*.

Single gold-plated

hoop bracelets

by Monet,

\$5* each.

Cardigan gloves

of nubby beige

sweater fabric

by Wear-Right,

\$4. All, Saks Fifth.

Point: bigger pearls. Necklace to wear alone or to mix
with lesser ones. These, rock pearls
(pseudo, of course).

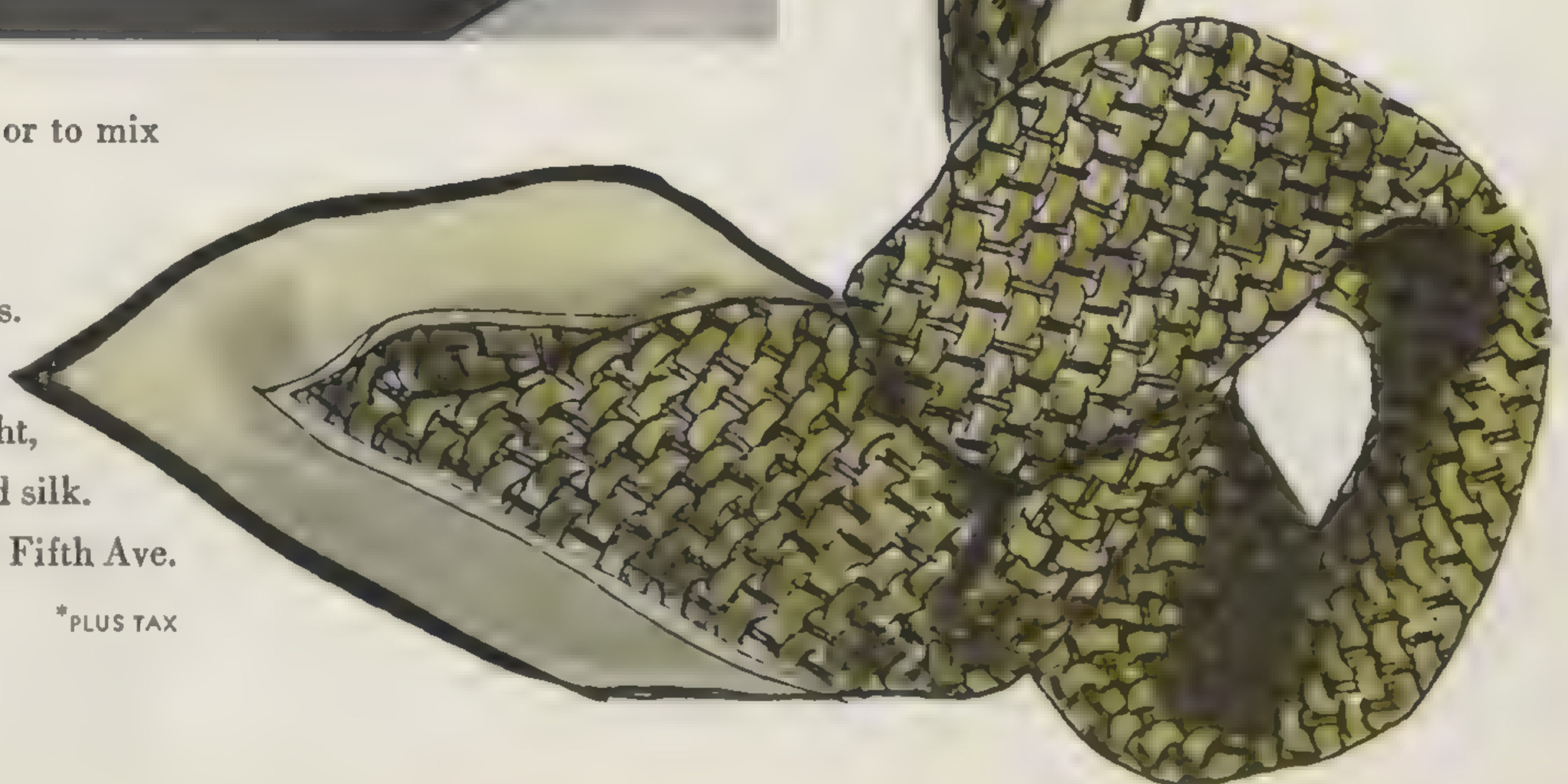
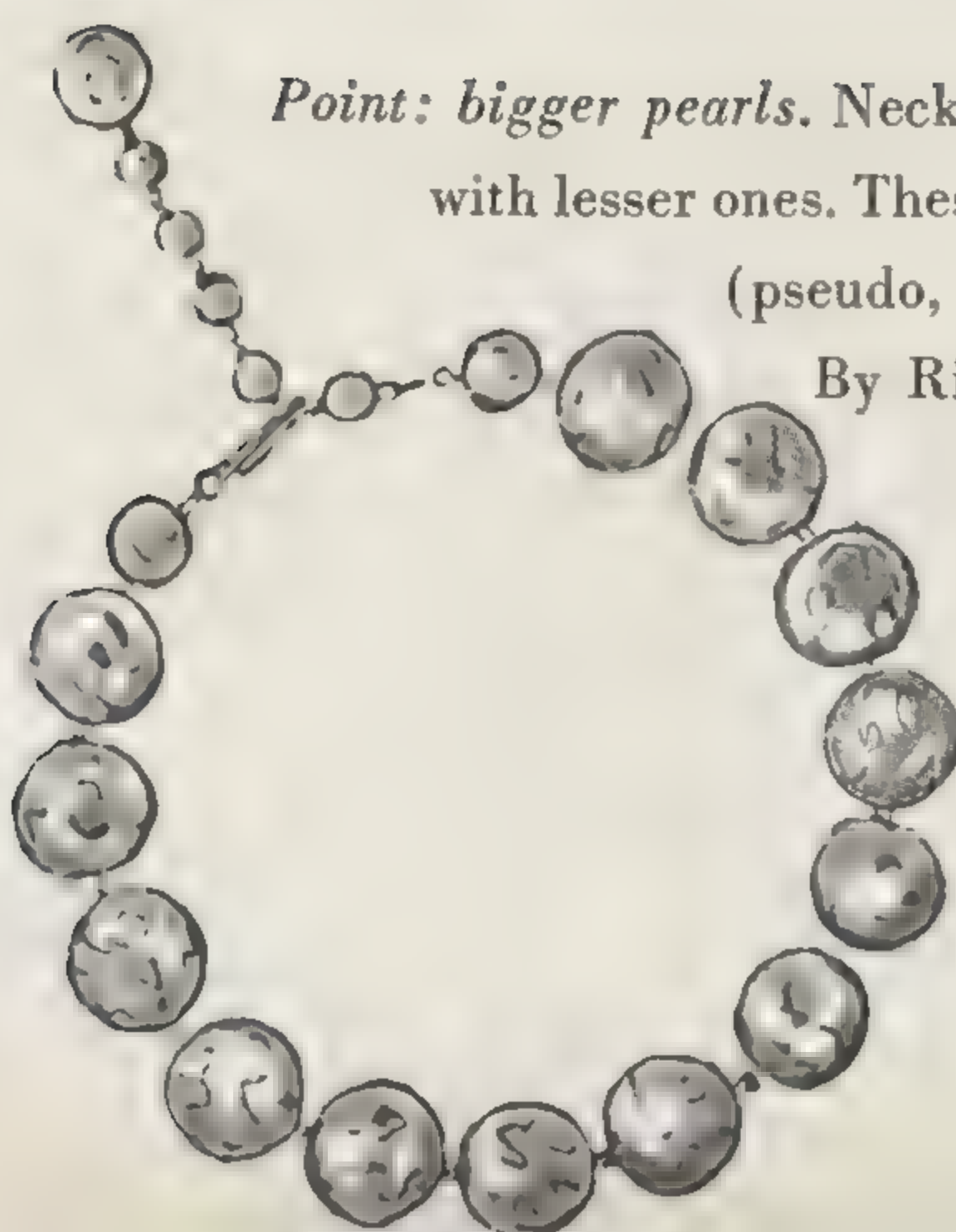
By Richelieu, \$4*. Best's.

Point: 3-D.

Scarf at right,
wicker-patterned silk.

By Echo, \$5. Saks Fifth Ave.

*PLUS TAX





*Points: luggage belt;
jewelled bracelet;
gilt neckline.*



*Left, luggage-coloured calfskin belt with luggage handles.
By Circle Accessories, \$10. Henri Bendel. Above, gilt bangle bracelet,
quivering shades of topaz. By Accessocraft, \$7.50*. Bonwit Teller.*

*Right, the gilt crescent, prettiest neckline to come out of a jewel box
in years; thin, metallic, marvellous. Day or night. By Napier, \$20*. Bergdorf Goodman.*

*Point at right:
evening—
everything shining.*

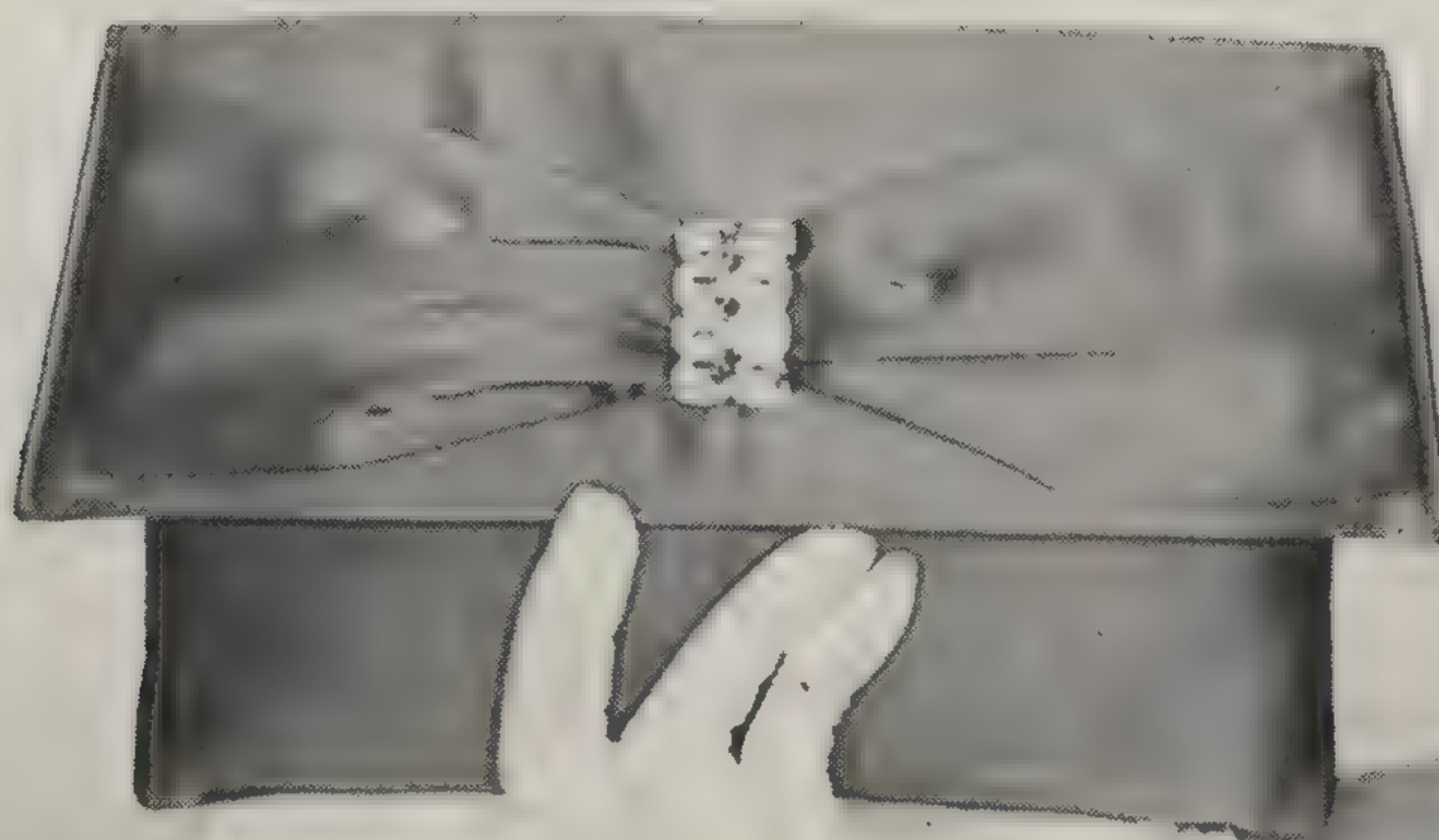
*The big new evening earring,
a mobile rhinestone mound
(the hoop idea, filled in). \$20*.*

*Winding rhinestone bracelet,
\$15*. Both by Kramer.*

*Red satin evening bag—new
U-shaped entryway. By Ingber, \$8*.*

*Washable white kidskin gloves,
closely fitted. By Aris, \$5.*

All. Saks Fifth.



Point below: pigskin gloves. White; washable. By Superb, \$7. Bonwit Teller.

*Point: molten bracelet, jewelled. News in or out
of college—uneven stones*

sunk in gilt.

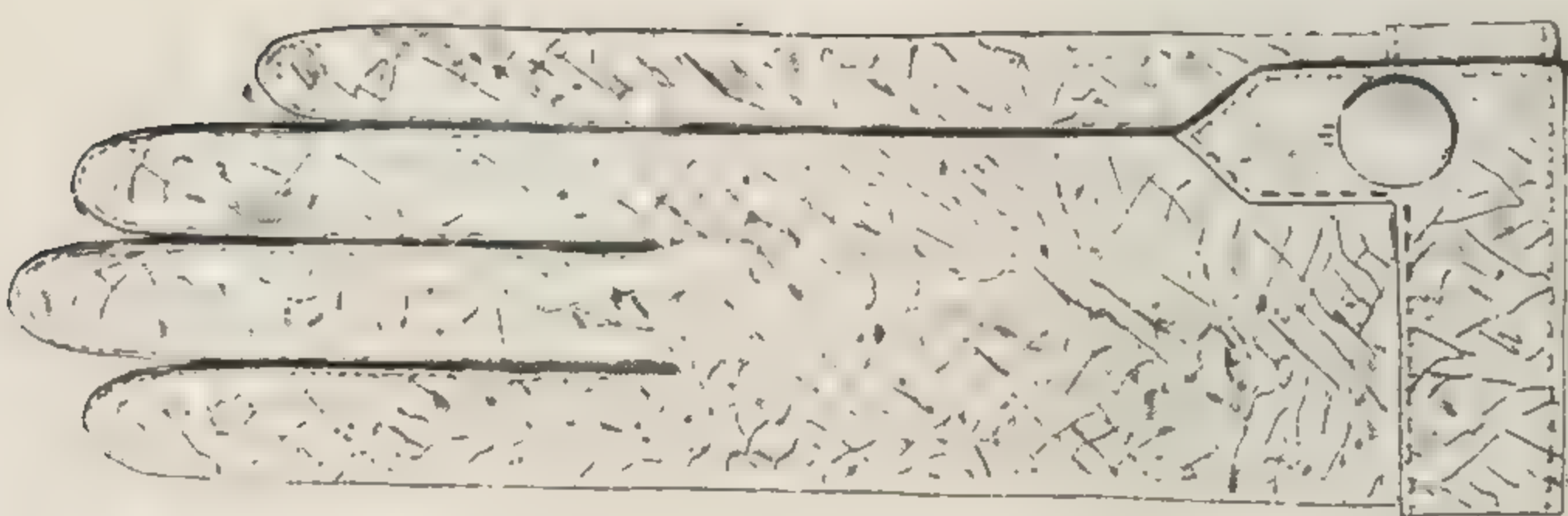
*By Castlecliff,
\$12.50*. Altman.*

Point:

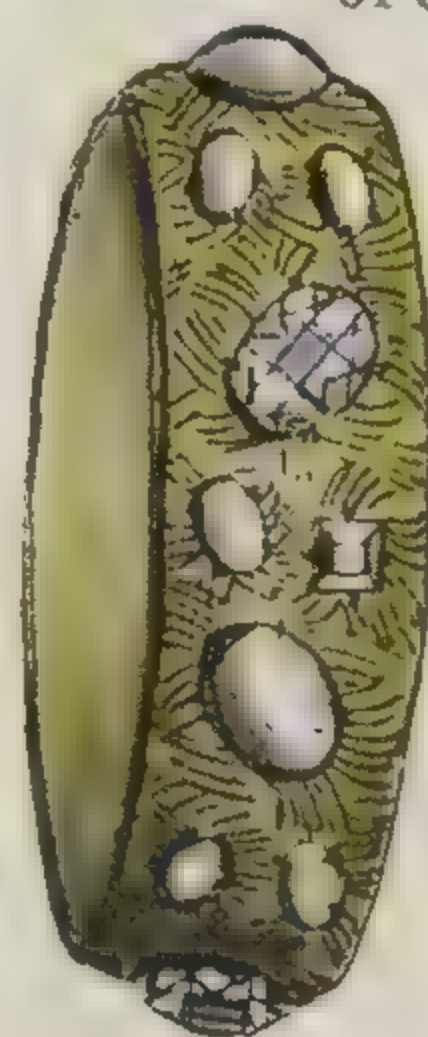
luggage-tag earrings.

The day's smartest new earring shape—

gilt, curved, big. By Monet, \$5. Saks Fifth.*



Dagmar



COFFIN

New autumn life for PRINTS

make the most of it



Pretty lucky, having prints pop up at this time of year—makes it that much easier to strengthen your wardrobe's personality. Figure it this way. Given a naturally strong element (that's print), and the surprise element (that's the surprise of seeing prints in autumn), you've got a fashion strong enough to propel you straight through the winter. Just don't forget to use fresh ingredients—printed corduroy coats; mink jackets of silk print; print linings; and lots of Paisley, especially on staples like wool sweaters and shirts. On these and the next four pages, new autumn prints—by the time you're through looking, you may find yourself asking: why be plain, when there's print?



Facing page: The shirt of the year—a magnified Paisley print on Avisco rayon challis; \$18. Skirt of Cerey tweed, \$20. Both by John Miller, at Best's; The Dayton Co.; Frost Bros. Gilt earrings by Coro, also at Best's. "Sachet" stockings by Modeltex and De Liso Debs shoes: at Jay Thorpe. The lipstick: Yardley "Holly Red." (The floor, smartly dressed, too—in a Wunda Weve rug.)
Above, left: The sweater of the year, even better for being in wool Paisley (russet and white); \$15. Beige Stevens flannel skirt, \$15. Both by Greta Plattry, at Saks Fifth; Hutzler's. The beige jersey turban by Betmar, also at Saks Fifth. Belt by Criterion: Altman.
Directly left: The T-shirt—new in print. Of linen (beige, black, brown), \$13. Drawstring jacket of beige wool kasha, \$18. Matching skirt, \$15. All, by Herbert Labandter. Costume, Suzy hat: Saks Fifth.

For shops in other cities, see page 87.







New in PAISLEY

young fashion figures

Facing page: The Sunday dress, strong on personality this autumn, in a worsted-and-silk Paisley print. The slim bodice, also to be noted (a Talon zipper at the front has a lot to do with it). About \$60. Anne Fogarty dress and Napier earrings: Lord & Taylor. Dress, also at Hutzler's; I. Magnin. Make-up: Pond's "Beau Bait" lipstick, "Ivory" Angel Face.

Above, left: The T-shirt dress, the day dress with the new young figure (see pages 122-123), here with an added fashion factor—wool Paisley. In red, with white rib-knitting; \$35. By Greta Plattr. The beaded golden bracelet, by Napier.

Above, right: The late-day dress, latest young version—red and green worsted Paisley. By Junior Sophisticates; \$60. Colourful earrings: Coro. Colourful bracelet: Accessocraft.

Directly right: The corduroy coat, a day-into-evening coat (see page 104) in Paisley—red, white, and gold; black velvet collar. Water-repellent. By Loomtogs in junior sizes. \$25.

Everything on this page, available at Saks Fifth Avenue.

For shops in other cities, see page 87.





FUR PRINTS

valuable young fashion

Facing page: New young way of affording a mink jacket—a mink that's a silk print and not a fur. The handsome illustration here, \$25. The skirt of beige Einiger wool cashmere, \$40. The costume by Tudor Square, at Altman; Hudson's; Montaldo's. *Directly right:* A cardigan of leopard-printed silk, with almost as many uses as it has spots. Here, worn with a sleeveless high-necked sheath of black Ames worsted; equally smart with dinner jeans and skirts, velvet theatre sheaths—and linen shorts next summer. Jacket and dress, in junior sizes; \$40. Saks Fifth. The longish cotton gloves by Dawnelle, at Lord & Taylor. *Below, left:* A jaguar blouse—no luxury tax on this luxury; it's cotton print, not fur. \$10. The skirt of black Hockanum wool broadcloth, front-buttoned; \$23. Both, by Masket Bros. The blouse, skirt, and bracelet earrings: all at Lord & Taylor. *Below, right:* A windbreaker of silvery-blue mink . . . cotton; a Soap 'N Water cotton print that's been given the Everglaze treatment. \$9. Wrap-around skirt of grey Stevens wool flannel, \$11. Both by Nelly de Grab, in junior sizes, at Jay Thorpe.

For shops in other cities, see page 87.

HORST





What's put this T-shirt into Vogue's 1953 college issue—not once, notice, but five times? Its enterprise: it can whip up more combinations than a Waring mixer. Its boldness: *black* and white stripes. Its influence: the T-shirt idea this year practically amounts to a lobby; see the next four pages. We've put the new T-shirt through some of its paces on these two pages—every young owner will find she can add to the list.

The new T-shirt: The same in each case. By Jantzen, \$3; Bloomingdale's; Burdine's; L. S. Ayres; Frost Bros.; I. Magnin; and shops on page 87.

Facing page: The T-shirt worn belted over a skirt—going off-campus for lunch. The equipment here, a capeskin dog-leash belt by Schaffer (see page 112). Black felt cloche by Suzy, \$10. Fringed gloves by Wear-Right, \$4. Fake pearl earrings by Richelieu. All, at Bloomingdale's.

Directly right: T-shirt and dinner jeans—the polka-dotted blazer, borrowed from page 110.

Below, left: T-shirt, in town under a blazing white blazer—this handsome possession, capeskin-finished lambskin. By Leathermodes, \$45 at Bloomingdale's; Frank Murphy.

Below, centre: T-shirt and pants, looking at home.

Below, right: T-shirt going to class under a flannel shirt; both tucked inside the skirt.

For shops in other cities, see page 87.

New take on the

T-SHIRT

take it from there





1



2



3



4



5



6



7

Take one of the big 1953 shirts: T-shirt. Extend it—you've got the big 1953 college dress: the extended T-shirt. Some have polo-shirt collars; some, Brooks cut. Anyway, they're about as smart—and comfortable—as you can get, in college or out. *Facing page:* T-shirt dress, turtle-necked: of ribbed wool jersey. By Lotte of Drewyn, \$25; Saks Fifth; Thalhimers; Frederick & Nelson. Earrings by Napier; Saks Fifth. 1. Brooks-collared T-shirt dress, beige Juilliard worsted. (The belt's its own.) By Junior Sophisticates, \$45; Bonwit Teller. 2. Striped T-shirt, extended: blue and black Heller worsted jersey, with black piping; a tie belt. By J. L. F.; \$35, De Pinna.

3. Red T-shirt dress, of Lebanon worsted jersey. By Sportwhirl, \$25. Cloche, Madcaps; capeskin belt, Schaffer. All, Best's. 4. T-shirt dress, V-necked: beige cashmere-and-nylon (Heller fabric). By Kenneth Tischler; \$70. Bottle-opener belt, Schaffer. These, at Bergdorf Goodman. Striped jersey turban, a John Frederics Charmer. 5. Polo-shirt dress: grey Wyner worsted jersey. By Youth Guild, \$25; Saks Fifth. 6. Knitted polo-shirt dress: Wyner worsted. By Nantucket Naturals, \$55; Bonwit Teller. Tapestry bag by Ingber. At Bloomingdale's. 7. Extended black T-shirt, waisted with a striped cummerbund. Of Wyner worsted jersey. By Heatherlane, \$30 at Saks Fifth.

For shops in other cities, see page 87.

New take, the T-SHIRT DRESS

COFFIN



In separates—take it from the

SPORT SHIRT

This is what's going on above new loud skirts, pleated skirts, many dinner jeans—the sport shirt. Its fashion influence amounts almost to a lobby.

Facing page: Taking up the new loud skirt, a fitted white polo shirt of Lebanon worsted jersey; \$10. Skirt, strong-pink and white tweed, with unpressed pleats; \$25. Both by Toni Owen, at Peck & Peck; Neiman-Marcus; I. Magnin. Camel-coloured cloche by Suzy. Calfskin clutch by Ronay. Grey jersey gloves by Hansen. All accessories at Peck & Peck.

This page, top: Taking a skirt the same colour, to give the look of a dress, a khaki worsted jersey polo shirt; \$18. Flannel skirt; \$25. Both by Sloat, of fabrics by Miron. Bag, Lennox. All, Saks Fifth.

Centre: The Brooks-cut shirt, and a skirt that's plaid in no uncertain terms (colours: brown, beige, and white). Both, washable wool-and-nylon. Shirt, \$13. Skirt, \$18. By Haymaker, at Altman; Jordan Marsh.

Below, left: Polo-shirt news and/Orlon news: a black and white Orlon top; \$10. With it, a pleated, washable black Orlon-and-wool skirt of Milliken's "Lorette"; \$17. Both by Premier at Lord & Taylor.

Below, right: A handsome Brooks-cut shirt of knitted white wool, worn here with dinner jeans. Shirt, Goldworm, \$30 at Bergdorf Goodman; Neiman-Marcus.

For shops in other cities, see page 87.







The new outright

PINK

it's downright basic

Here's the way pastels are getting into college this year: strengthened, deepened, livened.

Take pink. It's had a dose of coral.

Now it's basic as well as tonic. It's one of the big factors in the new fashion shake-up.

You saw the extraordinary coat on page 103—strongly pink. More strong-pink coats, as well as dresses, on the next six pages.

Facing page: Could be the best insurance against dullness in a college wardrobe—a strong-pink zibeline coat. A *useful* colour?

Think of it over the brown suit here; over beige; a loud plaid skirt; a Paisley-print dress. . . . Bonus inside the coat, a beige lapin lining. By H. & D., in Goodall wool, sizes 5 to 15; about \$100 at Bonwit Teller; Montaldo's; Morgan's of Canada. Lapin-edged wool cap, a John Frederics Charmer; at Bonwit Teller.

This page: Probably the smartest thing you could put under strong pink (here, we've put it under a pink hat)—the fitted brown suit.

This, of Hockanum wool flannel; \$60 at Saks Fifth; Garfinckel's; Thalhimers.

Velveteen beret by Madcaps, at Saks Fifth.

For shops in other cities, see page 87.



RR. Touche!



Out-and-out

PINK

plus fur

Here it's furred: the brilliant new pink that will be going strong this autumn—and going to college.

This page: Strong-pink wool dress with its own jacket; the jacket furred inside with brown lapin. Category? You might call this costume a delicious, special sort of treat—but find out that it's so useful it can be bread and butter. By J. L. F. in sizes 7 to 15. Of Juilliard wool; \$95 at Bendel's Young-Timers; L. S. Ayres; Daniels & Fisher.

Facing page: Extraordinary-coat department: strong-pink wool fleece, with a round collar of ranch mink. By Lumay, \$99 at Peck & Peck; Goldwater's; Neiman-Marcus.

The men: On this page, the man wears a handsome new black Shetland sports jacket; \$65. The man across the way, absolutely as should be in a black-grey flannel suit; \$65. Both, Rogers Peet. (News of other clothes for young men, coming in August 15 Vogue.)

For shops in other cities, see page 87.



Robertson.

Out-and-out

PINK

the new wool dress

This year, it's strong-pink—the good little wool dress that fills a special need in college—it's the dress that's warm enough for the football game; pretty enough for parties afterward.

This page: Strong-pink, a wool-and-rabbit's-hair jersey dress with a skirt that's pleated from waist to hips.

By Madeleine Fauth in sizes 5 to 15.
Of Heller jersey; \$45 at Saks Fifth;
Harzfeld's; Frost Bros.

Facing page, left: Strong-pink wool tweed; the neckline rounded front and back.

By Anne Fogarty in sizes 5 to 15.
Of Shamokin tweed; about \$50.
At Lord & Taylor; I. Magnin.

Facing page, right: The shirt-tab dress, in a strong-pink tweed. By Carolyn Schnurer of Shamokin tweed; \$50 at Best's; Garfinckel's.

For shops in other cities, see page 87.





R. Souché

Evening BLACK AND WHITE strongest young choice



Colour, colour, a spectrum of colour: that's how a room looks when a young party's in swing. Makes it very simple for you to stand out sharply. Simply choose colours *not* seen in the spectrum; pick black and white and wear them combined. Together, they have remarkable powers—make your hair look the blondest, or reddest, or blackest; give your skin the palest, most luminous glow. Together, this year, they're strong fashion—and that bit of knowledge alone can give a personality a nice dose of confidence (knowledge is power, no?).

Facing page: Complete young evening costume—a chiffon dance dress, a trace longer than calf-length, of Enka rayon; a coat in Cheney velvet of DuPont rayon. About \$125. Costume by Filcol, and glitter by Kramer: all, Saks Fifth. Costume, also at Hutzler's; Morgan's of Canada. The Superglow lipstick by Germaine Monteil: "Frou Frou."

Left: Ball dress with enormous presence for one so young—of black velvet with white satin panelling. \$110. By Ceil Chapman, in Martin velvet of DuPont rayon. Bergdorf Goodman; Strawbridge & Clothier.

Below, left: Prettiness prettier than any fluffiness—a bodice of white rayon satin and black taffeta braid; black rayon taffeta skirt. Two-piece. By Ceil Chapman, \$90. Rosette Pennington; Neiman-Marcus.

Below, right: Black and white stripes, brilliant against velvety black. Rayon taffeta surplice; high-waisted skirt of Merrimack velveteen. By Junior Formals, about \$50. Bendel's Young-Timers; I. Magnin.

For shops in other cities, see page 87.

PENN







Mr. and Mrs. Blancke Noyes leaving the altar of St. James Episcopal Church,
followed by Mrs. Owen Jones Toland, junior, and Mr. Jansen Noyes, junior.

DE MORGOLI



In a June rain, Mr. and Mrs. Noyes on the way to their River Club reception.



The Secretary of the Air Force and Mrs. Harold E. Talbott.

*T*HE WEDDING OF MISS MARGARET THAYER TALBOTT,

daughter of the Secretary of the Air Force
and Mrs. Harold E. Talbott, to Mr. Blancke Noyes



The bride and groom leaving the church.

This June wedding in New York glowed with the young and joyful: the two little flower girls, nieces of Mr. Noyes, with blue cornflower wreaths on their blond heads; the bride's fourteen-year-old twin brothers ushering their beautiful mother into St. James Church; the sixteen-month-old niece of the bride, carried, crowing, through the reception at the River Club; the bridesmaids and the bride's sister (her matron of honour) young and pretty in organdie the blue of snow shadows. And, filling a tradition often more hopeful than true, no one looked as beautiful as the bride, with her grandmother's rose-point lace veil settled as if it had just drifted onto her smooth dark head. After their wedding the Noyeses left for Europe. They will return late this summer to New York where he is a partner in the investment firm of Hemphill, Noyes and Company, and she is an Associate Feature Editor of Vogue.

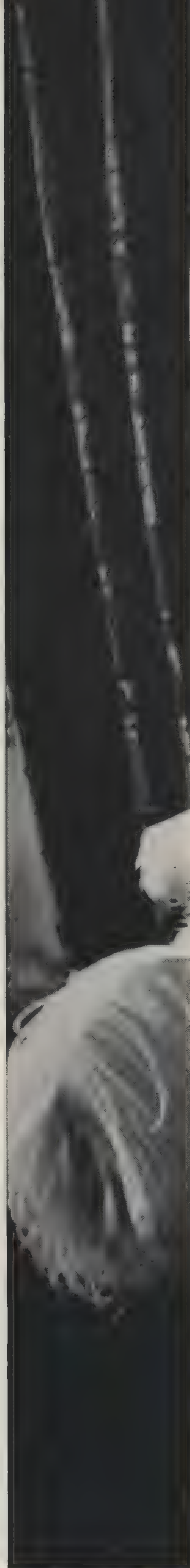
The bride's attendants, in pale blue short organdie dresses sharpened with the white of carnations, the blue of cornflowers
(reading from left to right):
Mrs. Amory S. Carhart, junior,
Mrs. Lewis T. Preston,
Mrs. Francis C. Lawrance, Mrs. John Tabor,
Mrs. Owen Jones Toland, junior
(the bride's sister),
Mrs. Nathaniel S. Bangs, junior,
and Miss Ruth Cummings.





LADY CHURCHILL, G. B. E.

Sir Winston and Lady Churchill wore these State robes at the Coronation. That same day, at the request of Lady Churchill, who wanted photographs for the family, Toni Frissell took these magnificent portraits. Over Sir Winston's uniform as Lord Warden of the Cinque Ports was the blue velvet mantle of the Most Noble Order of the Garter; around his neck the long golden Collar, from which hung the George, a richly-chased gold figure of St. George and the Dragon. This particular George was presented by Queen Anne to Sir Winston's ancestor, the first Duke of Marlborough; like all Garter insignia, it reverted to the Crown on his death. Later, King George IV presented it to the first Duke of Wellington, with the command that his family should hold it permanently. Sir Winston, because of his own great services to England, was asked to wear it on June second. Around his neck also hung the Cross of the Order of Merit, rigidly restricted to twenty-four members. Lady Churchill, a Dame Grand Cross of the Most Excellent Order of the British Empire, wore the rose-pink satin mantle, the gold-and-silver Star of that Order.



TONI FRISSELL



SIR WINSTON CHURCHILL, K. G., O. M., C. H.



Above: Blenheim Palace.
Left: The Duke and Duchess of Marlborough, at their garden party.



The Marquess of Blandford,
elder son of the Marlboroughs.

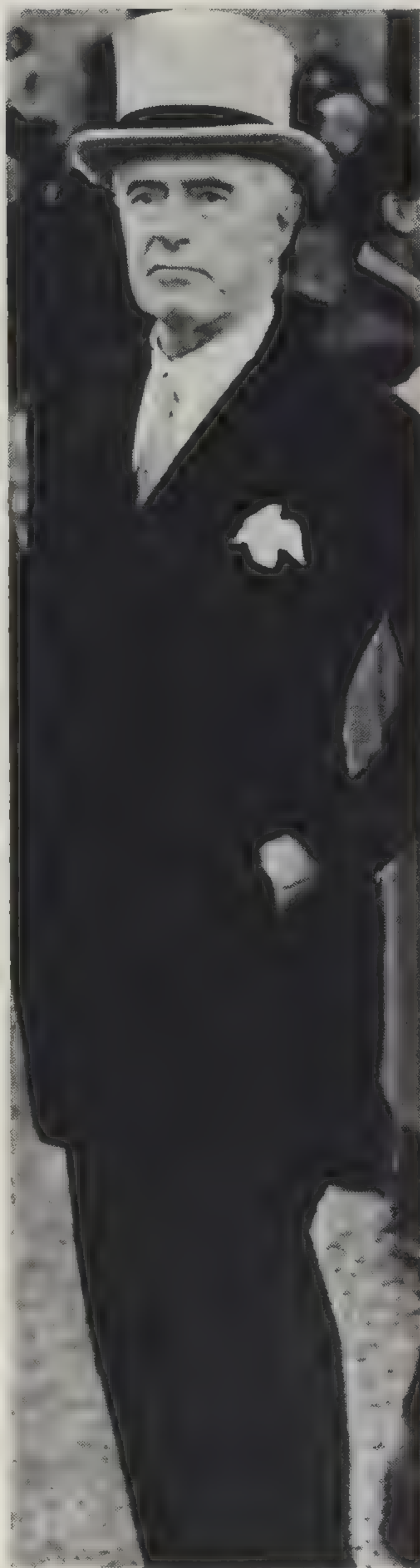
AT THE BLENHEIM GARDEN PARTY,

given by the
Duke and Duchess of Marlborough—
the turbans and top hats stole the show.

At this garden party, one of the Coronation festivities brilliant with official representatives from five continents, the men in grey top hats, striped turbans, red fezzes, swathed headdresses, easily outshone the women. (Perhaps not a fair comparison, for the chilly day brought out warm wraps worn with the women's summer dresses and summer hats.) But the general effect of superb-looking men was even more noticeable than is usual in London. On these two pages a few from the galaxy, including distinguished Americans, Eastern and African diplomats, as well as British notables. While the red-coated band played on the lawn, guests moved through the great park and gardens of that monumental palace built to reward the first Duke of Marlborough's great victory.

Blenheim, where Sir Winston Churchill was born, has accumulated both history and anecdotes. It is probably England's largest domestic building although a nineteenth-century Lady Bath (as reported by Sir Edward Marsh), once rode over from her own vast residence, Longleat, to ask of the man at the door: "I hear there's a very beautiful house near here called Blenheim, could you tell me where it is?"

At this summer's garden party, among the famous and witty, the admirable and startling Queen Salote of Tonga is said to have said, on recognizing British regiments represented among the guests: "Some of their forebears had the honour of being the main dish for some of my ancestors."



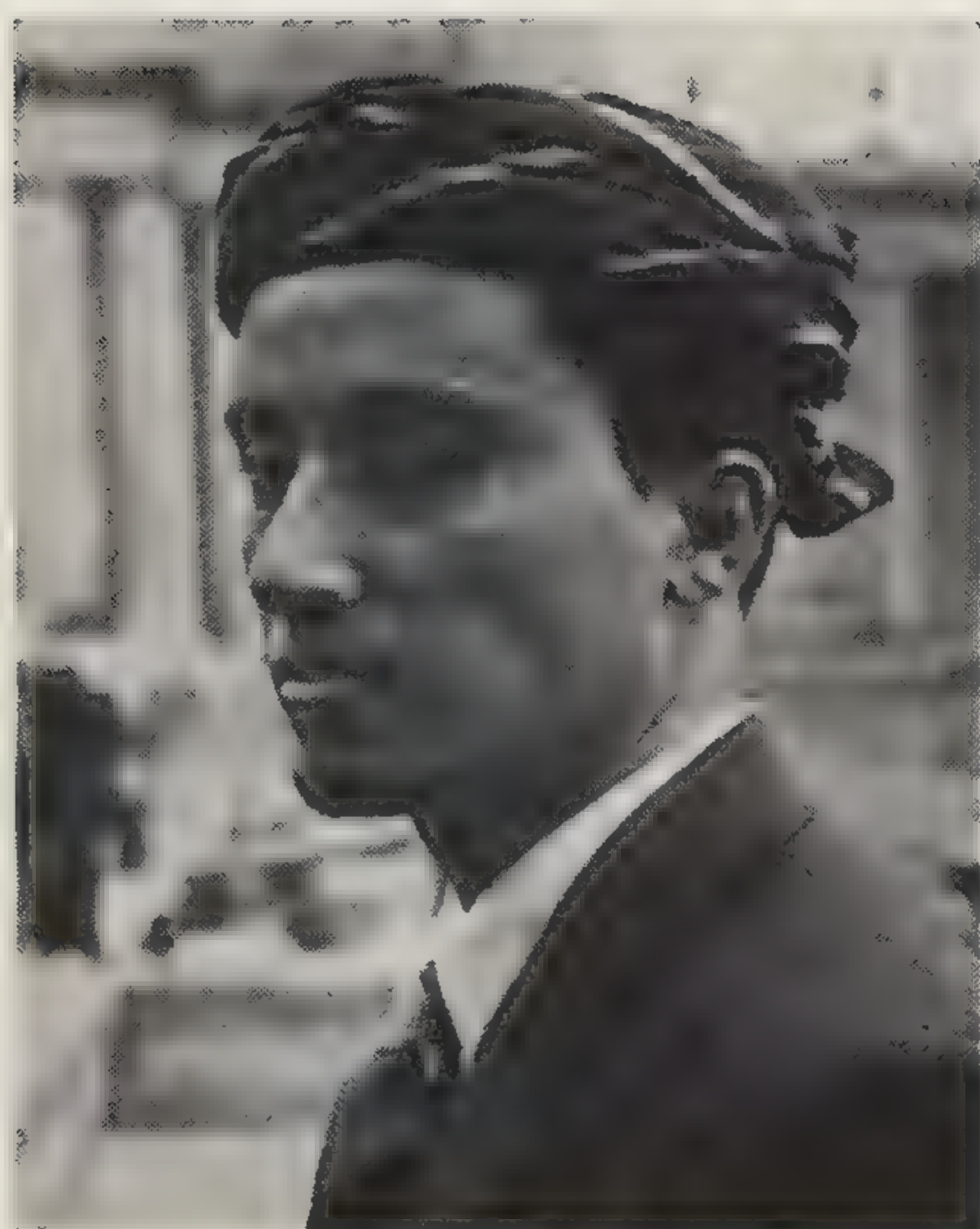
Mr. Sheldon Whitehouse,
of New York City.



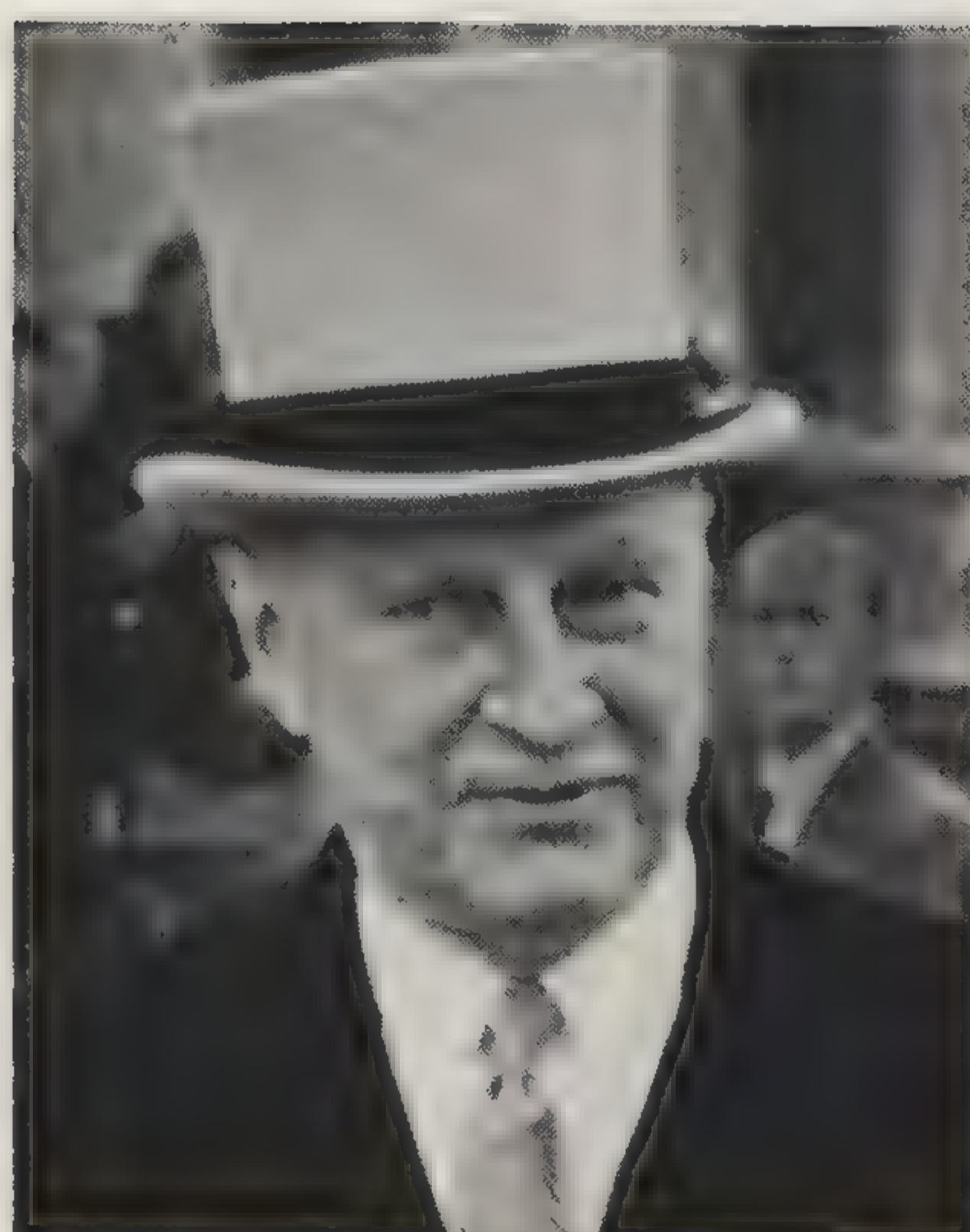
Sir Winston Churchill



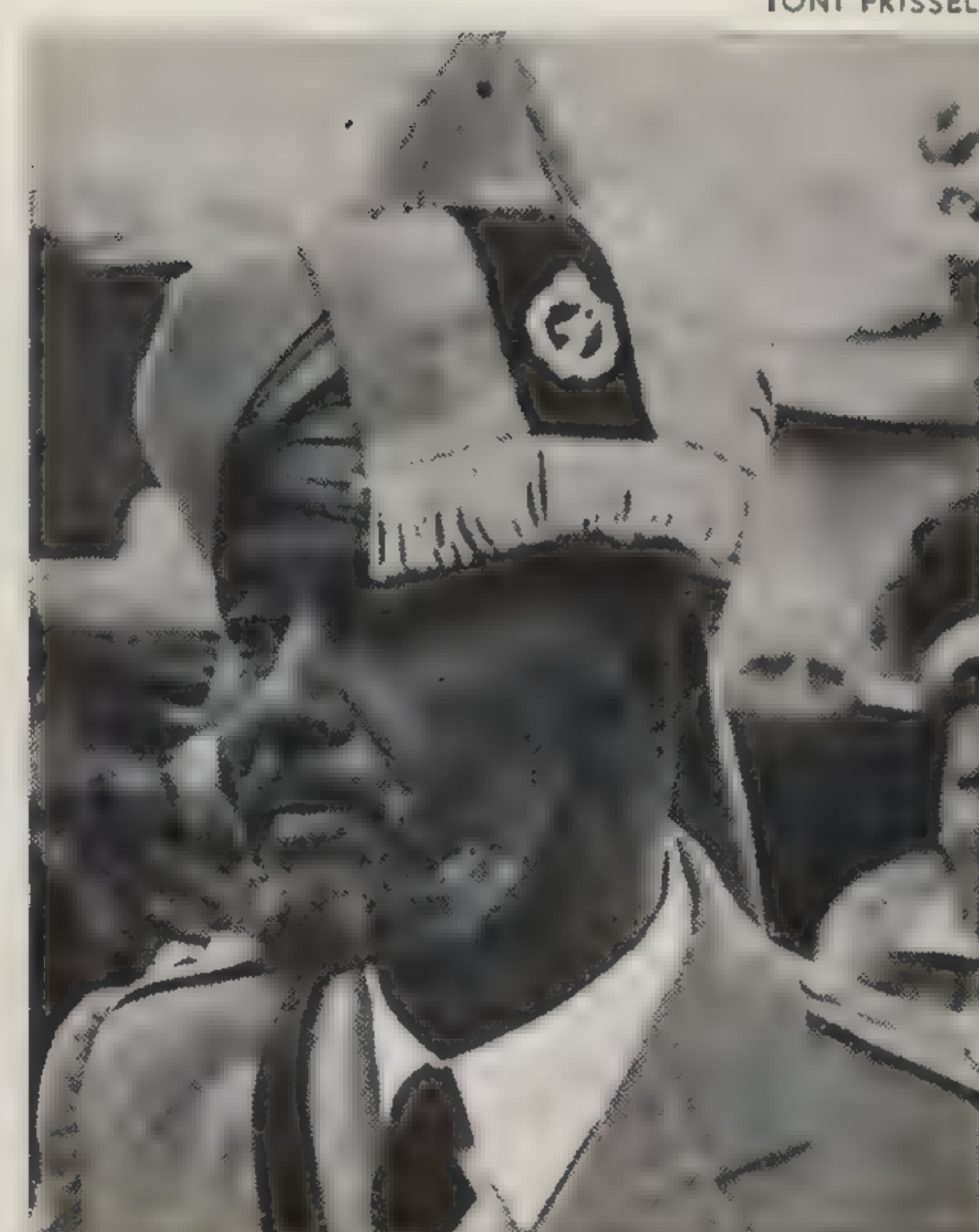
Viscount Astor's grey top hat



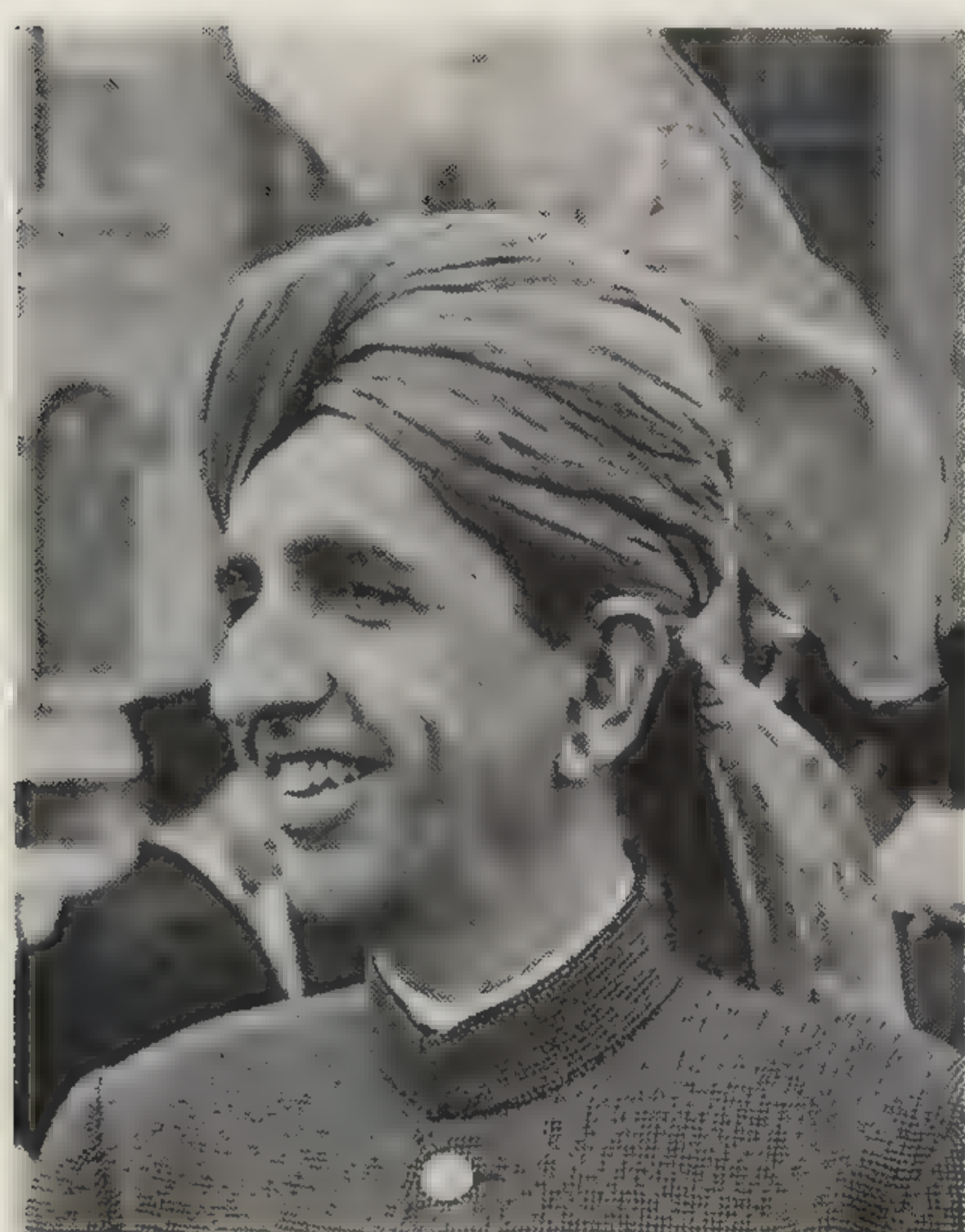
Guest from the
Federation of Malaya.



Mr. Winthrop Aldrich, United States
Ambassador to the Court of St. James's.



Haji Ismail Ali, representative
from British Somaliland.



Sir Khizar Hayat Tiwana,
Punjab, Pakistan.



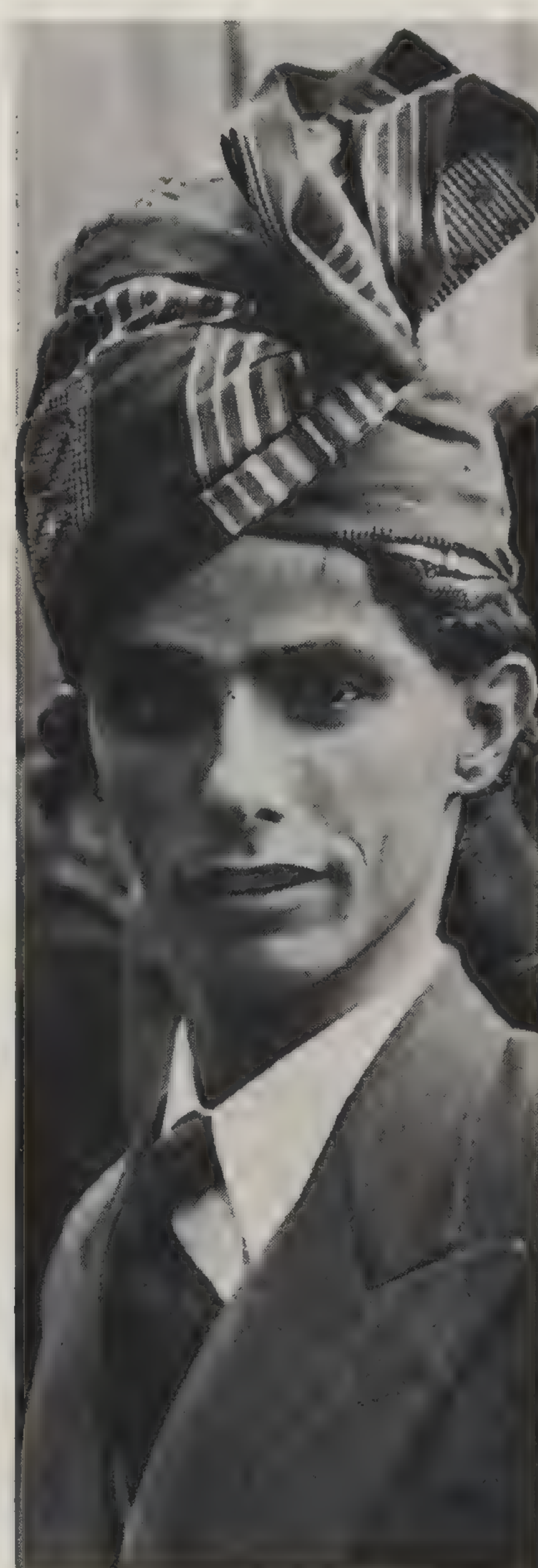
Lord Burghley, famous athlete,
a former Chairman
of the Olympic Games.



Arab visitor
from the island of Bahrein.

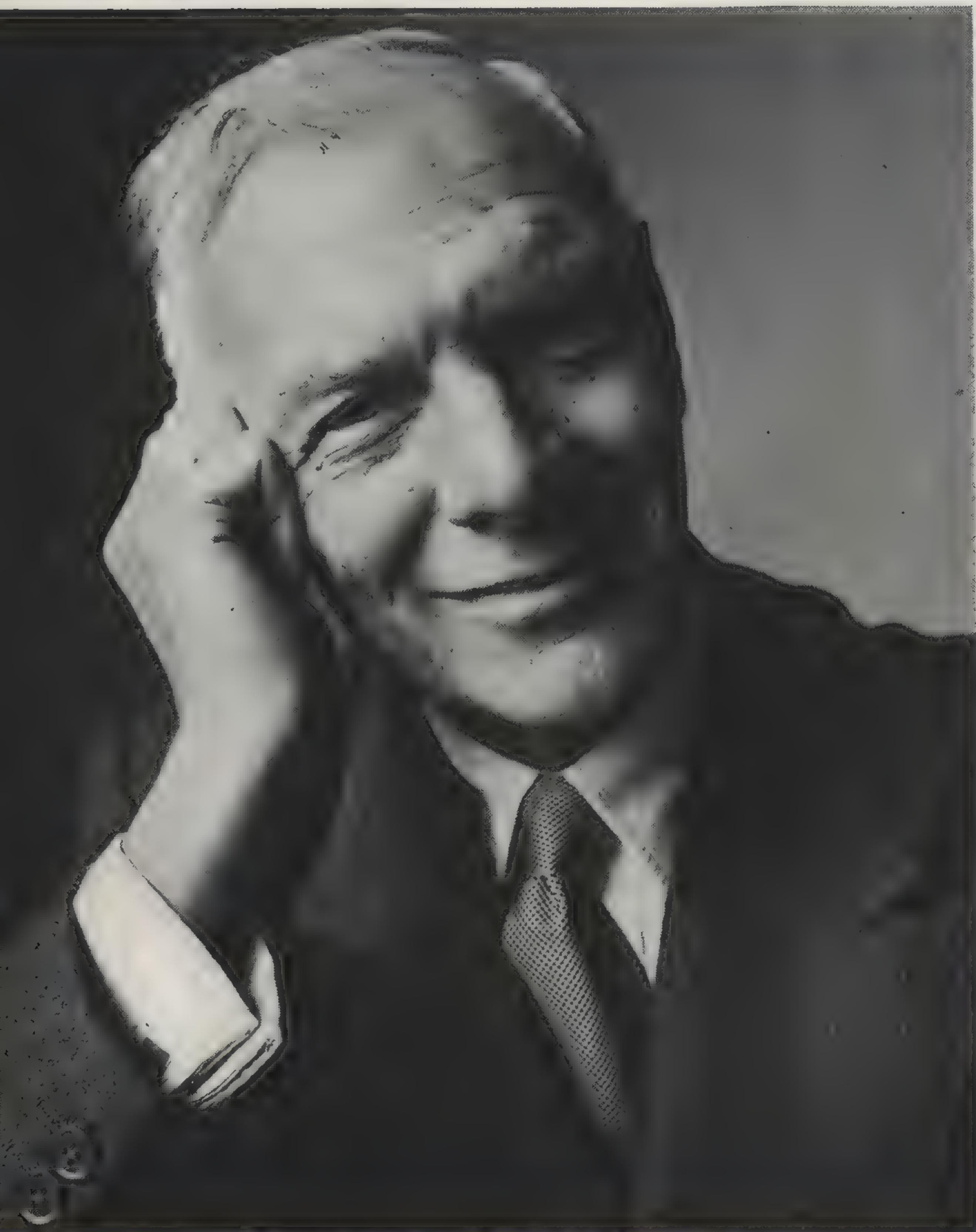


Mr. John Foster, M.P.,
Parliamentary Under Secretary
for Commonwealth Relations.



West Pakistani guest

The art of NON -



MALCOLM MUGGERIDGE

PENN

EDITOR'S NOTE: Malcolm Muggeridge, editor of *Punch*, the great English magazine of humour, is a man who has laughed a lot, seen the world, measured and analyzed affairs from Washington to Tokyo, with stops at Moscow and Calcutta. At fifty he has a fine thoughtful face, hair white to grey, and eyes of extraordinary blueness. A wiry man, he looks like those characters in Ethel M. Dell novels—those British Secret Service agents who, speaking Urdu, eavesdropped as beggars in the Indian bazaars.

Educated at Cambridge, he taught English literature at Travancore in India, then at the Egyptian University in Cairo, abandoned that life to join *The Manchester Guardian* which sent him to Moscow in 1932. There Muggeridge so detested the regime that he wrote a book, *Winter in Moscow*, with much of its embittered satire directed against the “suckers from the West,” those adulators of Communism whom he found both funny and abhorrent as he also found the adulators of Fascism. (*Vide* his introduction to the newly published *Ciano's Hidden Diary 1937-1938*.)

He became in time one of the best of journalists, a listener with an easy appreciative wit, a ranging curiosity, and a disbeliever in following or fearing politicians. (Somehow he also did not become like so many English journalists who preface their remarks with “It must have been 1924 as I was with the Prime outside Delhi,” nor like so many French journalists who indicate they know the true state of affairs but won't tell, nor like the Americans who so eagerly reveal *all*.)

After a stint as an editor of *The Calcutta Statesman*, he returned to London to the *Daily Telegraph* to write “The Londoner's Diary,” and then retired to the country to write a history of the thirties and to wait for the war to begin: “It was like waiting for the bus.” When war came he joined the British Intelligence, served in Africa, France, and Italy, won the Croix de Guerre with Palm. The *Daily Telegraph* sent him to Washington for two years, then to Tokyo for a time, eventually made him its Deputy Editor.

He left the *Telegraph* last January to become the eighth editor of *Punch*, which he had rarely read until paid well to do so. To him, *Punch*, which had long mirrored the life of Britain, clouded that mirror after World War I, when its great public no longer really wished to see what was happening to its life. In his opinion, the writers and artists of *Punch*, like much of its public, preferred to hear of a muffled world of felicity, with the inhabitants of its Punchian essays making such droll domestic comments as “Phoebe is like *that* about toast.” Under Malcolm Muggeridge, *Punch* is being jerked into reality, the only great basis for humour. Like his new editors, Malcolm Muggeridge has an anarchistic mind, free, independent, and, above all, non-conforming.

CONFORMING

BY MALCOLM MUGGERIDGE

If I were to write, as I have sometimes thought I might, the Confessions of a Non-Conforming Man, they would begin with an assertion that the mid-twentieth century, far from being a period of enlightenment, has been notable for credulity and servility to a quite exceptional degree. It would be necessary, I should go on, to go back at least to the Dark Ages to find a generation of men so given over to destruction, superstition, and every variety of obscurantism. Over large parts of the world the institution of slavery has been re-established in a particularly cruel and callous form. At the same time, huge areas, formerly dependencies of Britain and other West European countries, are rapidly and evidently falling into chaos and ruin. Two atrocious wars have laid waste and impoverished Western civilization, whose leaders have been constantly outwitted, and whose assets, moral as well as material, have been recklessly squandered. At the same time, amidst these horrors, and confronted at every turn with evidence of his own ineptitude, Twentieth Century Man has continued to pin his hopes on the untenable and obsolete doctrine of progress, convinced, apparently, that in him the life process has attained its apogee. So ludicrous a spectacle has rarely, if ever, been seen on earth.

Questioning, thus, the basic assumptions of the age, the Non-Conforming Man can not but find its pretensions particularly derisory. Ironically, ignorance seems to grow with education, and freedom seems to decay to the accompaniment of protestations of devotion to its cause. Charlatanry, he observes, flourishes as perhaps never before, and decay of belief in a deity, or in any transcendental concept whatsoever, leaves, not a vacuum, but a capacity and a readiness to believe in anything, however nonsensical. He notes that established pundits, in such circumstances, grow ever more reckless in their assertions, and dictatorships ever more unbridled in the cruelties and lies whereby they maintain themselves in existence. Nor can he hide a smile when, for instance, the absurd Webbs are sanctified for detecting a "new civilization" in the Kremlin's cruel empire; when a new dawn is seen in the eerie light which atomic explosions cast into the sky; when the outworn and outmoded conclusions of a Karl Marx provide a dogma, and the partial, and often superficial, conclusions of a Sigmund Freud have, like Marx's in the field of history and economics, been furbished up into a philosophy of life which they were in no wise fitted, nor, indeed, in Freud's case intended, to become; above all, when, while mental homes, slave labour camps, and psychoanalysts' waiting rooms alike fill to overflowing, politicians of all parties and exponents of all ideologies vie with one another in proclaiming the coming to pass of the most forward-looking, peace-loving, humane, pros-

perous, and enlightened era the world has ever known.

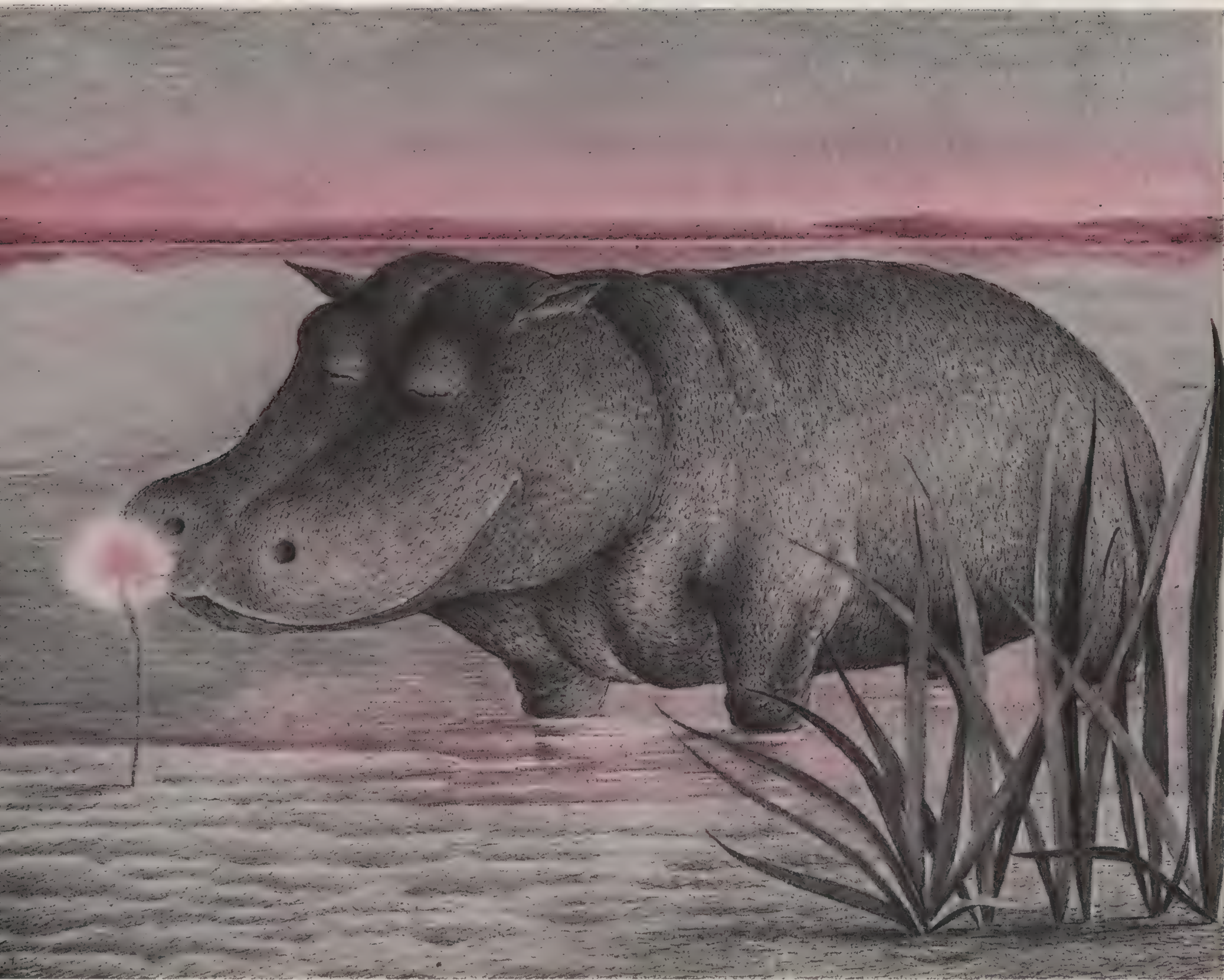
Civilization presupposes the integrity and inviolability of each separate human being, and it is contemporary neo-barbarisms like Fascism, Nazism, and Communism, which have sought to destroy the individual in favour of the collectivity. Institutional Christianity, even when least practised, has clung to the concept of separate souls, all infinitely and equally precious in the eyes of a Creator, who has numbered the hairs on each head, and who knows when each sparrow falls to the ground. By contrast, the materialists, the power-worshippers, the demon-demagogues of our time, insist that individual men and women are of no account, and have no destiny of their own to work out apart from mankind's.

Against such a trend, the impulse not to conform constitutes a kind of resistance movement, whose practitioners, as the claims of collectivism augment, are liable to be forced to become *maquisards*, living cautiously on the fringes of society, and only occasionally and discreetly disclosing their true attitude of mind. Yet how important, how necessary they are! Without them, collective assumptions may pass unchallenged, and there may be no one to puncture the pretensions of established authority.

The Gadarene swine raced as a herd for the cliff over which they were to hurl themselves to annihilation, but Bunyan's Pilgrim proceeded alone, or at most with one companion, along the difficult way from the City of Destruction to the Delectable Mountains. The basic failure of our time, future historians may well decide, has lain in the too ready acceptance of current orthodoxies, whether through fear of being suspected of rebelliousness and consequently punished, or just as a result of succumbing to mass persuasion. The independent, non-conforming mind is visibly becoming rarer. Conformity is more and more the order of the day, inevitably bringing with it that subservience to prevailing fashions of thought, values and behaviour, which prepares the way for—to use the sombre expression originated by Belloc more than four decades ago—the Servile State.

To a civilized and free mind any *enforced* orthodoxy must be abhorrent. It is inconceivable that the last word should ever be said about anything, or that history should ever reach any sort of finality. Non-conforming is a recognition that Man and all his works are inherently imperfect, and therefore susceptible to criticism, if not ridicule. It is tremendously invigorating, adding a quite special spice to life. As a habit of mind, it is greatly to be recommended.

We know from the past that mass or mob judgments have nearly always been mistaken. As Hitler and other demagogues have abundantly shown, unhappily the democratic process can be perverted to bring about (*Continued on page 183*)



T*his connoisseur of salads, and heroine aquatic,
Throws a lot of weight around, in circles hippomatic,
“A girl in my position,” and we quote, “has got to be,
A big figure in the swim with hippopotami.”*

THE BEAST IN HER

Paintings by Colette Rosselli

A *débutante, a reigning belle,
Groomed, schooled, and family-treedy,
This thoroughbred's her mère's delight.
(But, rumour hath, she's speedy.)*



This erstwhile smiling beauty for whom three lovers hara-kiried
Now smiles upon twelve charities at which she works, unwearied.
Some say there's something fishy about her saintly spark,
And when she plays canasta, watch out, the girl's a shark.



The next suit: fitted

In the words of Mary Martin's famous fashion skit (one of the great hits of the Ford anniversary show on TV): shape marches on. Shape is now coming back into suits... waists are in. That's the autumn fashion news for readers this side of college-age.

Above: An announcement of the new suit shape. The waist's a wand; so is the skirt; and so, therefore, seems the woman. In Forstmann chiffon broadcloth, in taupe (brown year coming). By Larry Aldrich, \$135. Fluffy beaver felt hat looped over the brow: Dior-New York. Both, Bergdorf Goodman. Suit, also at Woolf Bros.; Sakowitz.

Facing page: The feminine figure, in suit form—the new fitted form. Black Juilliard wool with a black satin fill-in (fill-ins are coming in). By Mollie Parnis, \$110. Bendel's Young-Timers; Garfinckel's; Joseph Magnin. Jewels, both pages; David Webb.



HORST





The next coat shapes in fashion— in fur



HORST

These two pages of Vogue are for the woman who wants the smartest new coat in the world—and wants it in fur. *Facing page:* Proving the strength of real silhouette in fur—a coat that's wonderful fashion in muslin as well as in mink. A cardigan coat without an ounce of bulk (narrow right to the wrists) of Emba Silverblu platinum. A Ralph Marano design for Russeks, \$5,000*. Also at I. Magnin. Jewels from Van Cleef & Arpels. Kislav gloves at Best's. *Above:* One-button Chesterfield in Somali leopard. Marvelous for day over jersey, with a satin scarf, pigskin gloves; for dinner, over a white satin sheath. Designed in Paris by Manguin, \$2,500*. Coat, Echo scarf, Alexette-Bacmo gloves: at Gunther Jaekel. Coat also at Neiman-Marcus. *Right:* A coat that fits like a coat dress—it's Southwest African Persian lamb; buttons straight to hem. By Fredrica, also at Hudson's. \$1,295*. Cloche, John Fredericks. *PLUS TAX



V I C O M T E S S E D E R I B E S : The daughter of the Comte and Comtesse Jean de Beaumont, she is, like her mother, one of the most admired beauties in Paris. In New York this spring for her first visit (her two young children stayed at home: they'd only *been* in Paris a short time) she found the pace very much to her liking—her combination of curiosity, almost furious vitality, and perfect English may partly account. Vicomtesse de Ribes dresses entirely from Dessès—this dress, no exception: pink satin and chiffon designed by Dessès for Nanty, from Henri Bendel.

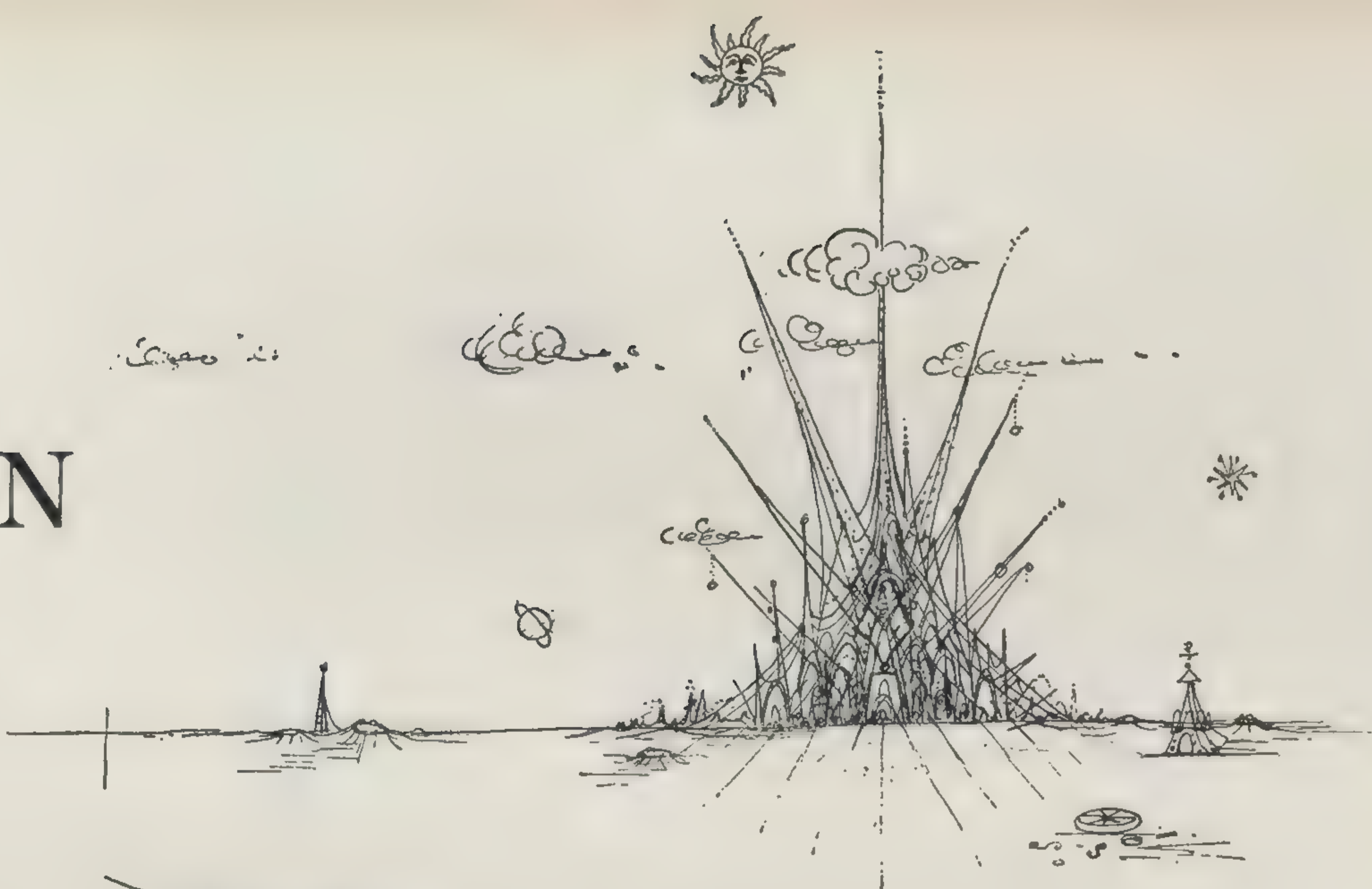


HORST

MADAME MARIA PETRUCCI : What becomes increasingly evident about Madame Petrucci besides the fact that she's clearly one of Rome's handsome young women: she is a serious artist. She's painted for years—in Rome, in Persia, in Mexico (where her father was until recently the Italian Ambassador). Since the opening of her first big American showing at the Hugo Galleries, she's been painting in New York. Next plans: to take a new group of canvases to Paris for a show early in 1954. Vogue photographed Madame Petrucci in a dress of brilliant blue chiffon designed by Griffe for Gothé, at Bonwit Teller.

VACATION ON MARS

BY KENNETH HEUER



*"The city . . . a delicate
network—such buildings
could not exist on earth."*



*"Our party boarded
a pressurized car . . ."*

EDITOR'S NOTE: Kenneth Heuer, a Fellow of the Royal Astronomical Society, and author of the books, *The End of the World; a Scientific Inquiry*, and *Men of Other Planets*, projects here a visit to the red planet. The basic information about Mars is true; the description of the Martian colony, grounded upon ideas being discussed by scientists now, with the Heuer descriptions of the inhabitants, simply speculation. The sketches by Jean Jones Watts are equally speculative.

July 4, 2001 A.D.

The Venusberg, Monte Mars

I set sail for the planet Mars in the year 2,000, as I had not been feeling well. My physician, believing that I was suffering from a run-down condition, prescribed a long vacation (I was seventy-three at

the time). He recommended Mars—because, he explained, the gravity of the red planet is only about one-third that of the earth. I could do three times as much work there with the same amount of muscular force exercised on my native planet.

I sailed on the *Phobos*. Several old friends came to see me off; and, in my stateroom, we opened a magnum of Lanson (1979). Then the warning siren screamed, and screeched again; outside the air was full of thunder and people shouting; somewhere a band struck up the national anthem and the visitors started singing. As the rocket blast rent the air, the concrete shook beneath those who had been left behind. Released, the metal dragon, tall as a building over one hundred stories high, having all of the residential facilities of a small town and as many inhabitants, from its nostrils spouting tongues of flame and belching clouds of smoke, pounced into the waiting sky.

The journey across the dark, illimitable ocean was uneventful. No meteors of titanic size struck our vessel to release the inside pressure, to cause our bodies to expand and then explode, like deep-sea monsters suddenly brought to the ocean's surface. Outside our ship, it was deepest winter. Temperature? The absolute zero of interstellar space, or 273° C. below the temperature of ice water! Yet no snowflakes fell; no cold winds blew, neither did ice or milk-frost form, for space is nearly empty. Within the space ship, the sun lived in a small atomic heater; a luxuriant garden thrived, in which green plants grew and, absorbing carbon dioxide and liberating oxygen, purified the atmosphere. Through this ship's garden, I took my morning constitutional.

Silently, then, we glided across the sidereal sea; and, after the earth had revolved almost once around the sun, attained the Martian shore.

The *Phobos* landed at the combined air- and spaceport located in the dark region called Aurora Sinus (Gulf of the Dawn), about ten degrees south of the Martian equator. Many of the passengers

were scientists—geologists, botanists, and zoologists—who had come to a new world to make discoveries; Mars will keep them occupied for centuries. Others were workmen for the Martian chemical and food-producing plants; still others, like myself, had come for pleasure. Most of the scientists and workmen took jet planes to their destinations, while the remaining party boarded a pressurized car with large balloon tires for the nearby settlement, Monte Mars.

This terrestrial city is located near the Agathodæmon (a kind of serpent in Egypt to which healing power was ascribed) canal, a dark, narrow tract,

✱ curved, and uniting Auroræ Sinus with Tithonius Lacus (Lake of Tithonus). Here I was to spend my vacation.

The city is enclosed in a bubble (the Venusberg) thousands of feet in diameter, floating in a green-diamond sea. The bubble is a pressurized dome; the sea, the greenish vegetation of Auroræ Sinus. In the fall, when the trumpet of life's dissolution is sounded across the Martian countryside, when the plants prepare to rest for the approaching period of little warmth and little sunlight, there is a metamorphosis in the great area of Auroræ Sinus from greenish to violet-brown.

Our car entered the bubble of air which encloses Monte Mars through an air-lock communicating with the surrounding countryside. Once inside the city, we quickly discovered that *no arches or columns support the Venusberg*. It is one of the wonders of modern architecture, held up by air pressure alone, utterly simple and beautiful in its conception. Made of transparent flexible plastic, the dome permits the passage of sunlight and is made opaque at night to prevent the loss of heat.

Remarkable as are the air bubbles clustered over the surface of this cold, arid, deadly planet, which kills by obstructing one's breathing process, men are now entertaining a project of unconscionably greater grandeur: they are planning to increase the atmosphere and the water supply, irrigate the desert surface, produce a suitable vegetation, and even raise the surface temperature! Human ingenuity and atomic power, it is believed, will render these things possible.

I should like to make it clear that Monte Mars was not at all restricted or monotonous. Around me was a whole world awaiting discovery. Mine has always been a scientific mind, so that this interplanetary vacation may have possessed a greater charm for me than for others. But *no* one suffered from boredom during his visit.

By merely looking up, there were objects—strange and new—to see. And one night, through the transparent dome, I glimpsed the earth. It was an “evening star,” close over the western horizon after sunset, magnificent. Nearby, appearing like a

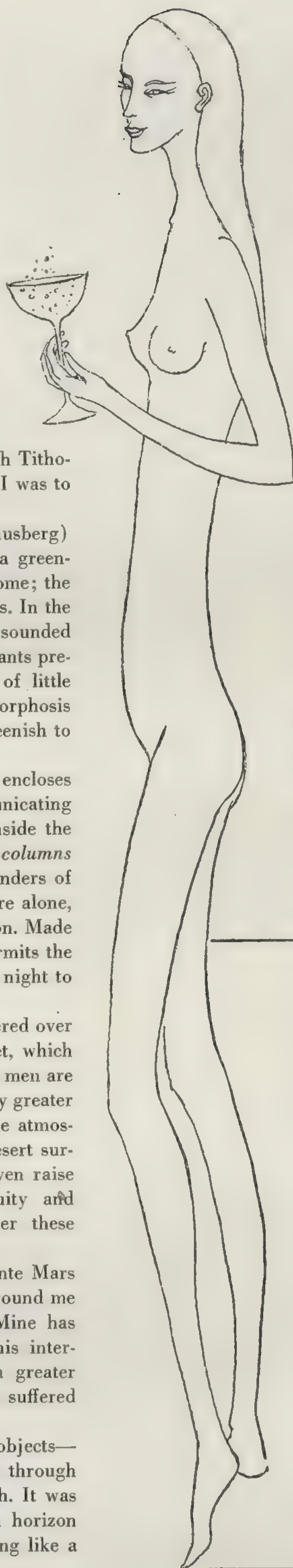
small star accompanying the earth in space, shone the moon.

My health quickly improved on the red planet, which lent a new spring to my step, and I never seemed to tire. The gravity, of course, was the same inside the Venusberg as without; for it is impossible (as yet) to alter this physical characteristic of a planet. Because of the rejuvenating gravity effect on earth-dwellers, many old people, instead of going to St. Petersburg, Florida, are retiring on Mars, which is earning the title of the “Planet of Eternal Youth.”

As I have already mentioned, life in Monte Mars was not at all restricted; and, with my breathing equipment, I made many expeditions into the silent world beyond the bubble city. My most exciting trip, which almost all visitors to Monte Mars take, was the boat ride down the Agathodæmon canal to the dead city of Tithonius Lacus.

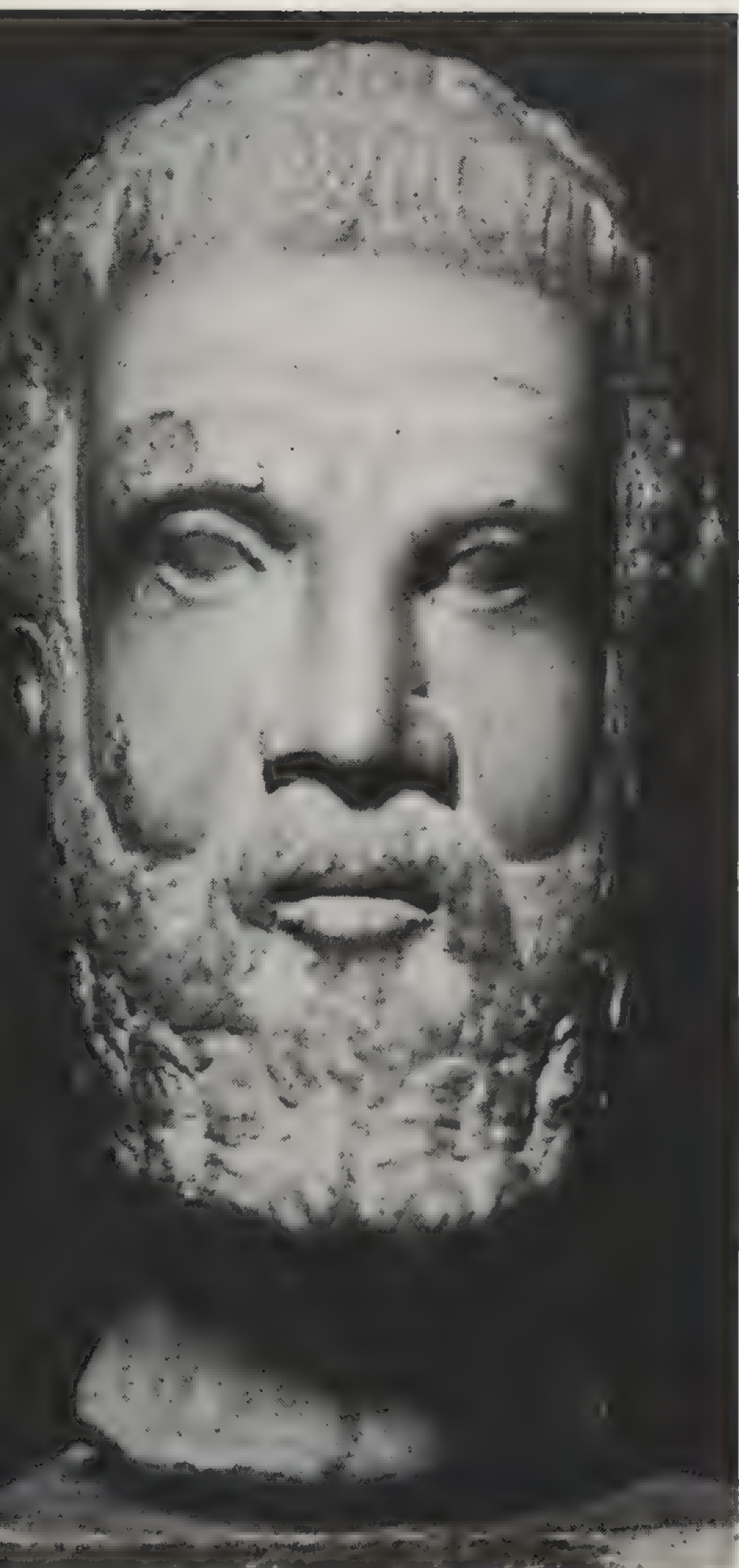
As late as the mid-twentieth century, astronomers were still speculating about the nature of the Martian canals. Some believed they were an optical illusion, others that they were proof of the industrious activity of the inhabitants of Mars. But no unreal image could have produced the circumstances of this channel voyage: the spray of silver which fell above our heads, the rocking motion which gripped our boat.

We left soon after sunrise, for the Canal is four hundred miles long, or about the distance from New York to Buffalo; and the journey requires over six hours. It was a beautiful day in spring; and the sun, shrunk to two-thirds its diameter as seen from earth, shone in a purple sky shot through with the brighter stars. (Continued on page 172)



A Martian woman, “eighteen feet tall, thin, beautiful, like a Lehmbruck statue.” . . .

“At 74, I feel like a youngster, because of the rejuvenating effect of the planet’s gravity.”



The Emperor Julian

...THE LAND OF THE BIBLE, the extraordinary collection of archaeological and art treasures from Palestine (above), now at the Metropolitan Museum, where the delight is this marble head, with an amber patina, of Julian the Apostate, Emperor of Rome (361-363 A.D.). (Although the Emperor, friend and protector of the Jews, had promised to help rebuild the great Temple in Jerusalem, he died too soon to be of much practical aid.) Mixed in with an historic but un-fascinating array of pots, are five superbly primitive mosaics, and the famous Dead Sea Scrolls, one, undoubtedly, part of the original manuscript of the Book of Isaiah.



Jacques D'Amboise, star of "Filling Station"

DIANE AND ALLAN ARBUS

VOGUE, AUGUST 1, 1953

People are talking about...

...THE NEW FRIENDS OF THE BIRDS, the millions of new owners who keep exotic and strange birds. This troupial (below) is a friendly, wordless South American, who gets along by shrieks, whistles, and a gurgling chatting murmur to itself. Not as popular as parakeets (Gimbels has sold over a million of these since February, 1952), nor as expensive as ventriloquous mynah birds (the Lord & Taylor restaurant fired a mynah bird for wolf-whistling at lunchers), troupials have more cachet than canaries, which begin to seem as unadventurous as housedresses.



RUTLEDGE

Bird on the head

...JACQUES D'AMBOISE (left), the happy young glory boy of the New York City Ballet who can jump in the air, apparently do an Immelmann turn with a half gainer before lightly floating down. He suddenly made his mark recently in "Filling Station," Lew Christensen's rambunctious, delicious, funny ha-ha revival of a 1938 ballet. Shortly afterwards, D'Amboise, now only nineteen (although he has been in the ballet company for four years, after being hand-raised in its school), jumped in "Con Amore," another gleeful Christensen ballet, a spoof on nineteenth-century derring-do and its bedroom adventurers, done originally for the San Francisco Ballet Company. Balletically, Christensen and D'Amboise met like brothers; D'Amboise feels uncomfortable in serious dramatic rôles and has little taste for partnering ballerinas, finds himself best in broad, gay rôles, drifting high above the stage; Christensen likes to work with wide-open, fast, aerial choreography. Now this fortunate combination of talents (and these two ballets) are in San Francisco for two weeks at the Opera House where Christensen is Director of the San Francisco City Ballet.



"Flight into Egypt"

...THE CHINESE ARTIST, LU HUNG NIEN, who at twenty-four painted this touchingly beautiful Holy Family fleeing from Herod, not on a Renaissance donkey but in a sampan. Reproduced from *Each with His Own Brush*, a curious and compelling book, compiled by a Presbyterian missionary and teacher, Daniel Johnson Fleming, this painting, like others, reflects the spread of Christianity through Asia and Africa as shown in native art. (A white-skinned Holy Family in Italianate dress always seemed alien and forbidding to the indigenous flocks.)

POLO-SHIRT, VOGUE PATTERN 8072; SKIRT, 8052



You've got six weeks to do it in—to order these Vogue Patterns, spread them out for cutting within easy reach of a pitcher of iced tea, have three smart college basics ready well before registration week. It's easy enough, too. Four of these are graded "Easy-to-Make"—on all, time's saved by Vogue Patterns' famous precision of cut and sizing.... One young dressmaker we know has developed a further time-saving method: she cuts out her patterns, leaves the stack on her mother's sewing table ("They'll be nicely in the way, there...").

Facing page: Cardigan jacket, "Easy-to-Make" Pattern 8077, made here in Crompton velveteen. T-shirt, "Easy-to-Make" Pattern 7394, of Wyner worsted jersey. Pleated skirt, Pattern 7694; the tawny plaid by Milridge Woolen. Bag, Coronet. "Coral Red" lipstick, Prince Matchabelli.

Left: Polo shirt, Pattern 8072; of white worsted jersey by Wyner. Narrow skirt, "Easy-to-Make" Pattern 8052; made here of oatmeal tweed. The belt, Roger Van S.

Below: The T-shirt dress, "Easy-to-Make" Pattern 8083; of striped jersey by Heller.

For other Pattern views, see page 181.

Making your way
through college—
via Vogue Patterns

DRESS, VOGUE PATTERN 8083



RUTLEDGE



CARDIGAN, VOGUE PATTERN 8077; T-SHIRT, 7394; SKIRT, 7694



Strong opinion about red

Here it is, stated in four pages of good strong young fashion. To show, in no uncertain terms, that we're for the red evening dress, the red coat, the red skirt—in fact, for red anywhere and at any hour. We think every college-age wardrobe is the smarter for some red.

This page: A coat with a blazer shape, and a blazing colour. Remember, if your coat-buying is a one-shot operation—the colour that's terrific to begin with

is the colour you *don't* get tired of. By Brittany of red wool velours by Stroock; \$100 at Hutzler's;

Filene's; The Dayton Co. Carryall by Ingber; \$13 plus tax.

Facing page, left: The loud skirt—red wool gabardine; worn with a shirt of pink Vicara flannel (one way a redhead might wear red).

Skirt, of gabardine by Lorraine; \$23.

Shirt, \$9. Both, by Haymaker at Strawbridge & Clothier.

Right: The dress to start the week-end dash (from Friday classes) —of red wool jersey, with a mink collar. By Henry Rosenfeld, of Security Mills jersey; \$35 at Carson Pirie Scott; Rich's.

Lipstick, "Red Splendor" by Frances Denney.

Everything on these two pages, at Bloomingdale's;

as well as at stores listed above.

For shops in other cities, see page 173.







Strong opinion about red *continued*



Opposite: The short red evening dress. This one, cotton lace—good any season; doesn't mind being packed in a suitcase for week ends; is meant to dazzle.

By Cotillion, of a D. Strauss fabric. In junior sizes, \$50 at L. S. Ayres; Hudson's; The Liberty House, Honolulu.

Above: A wrap-around velveteen jumper, to be worn with a blouse or as a sleeveless dress for late day. (The depth of the neckline, determined by how it's wrapped.) \$35. White silk shantung blouse; \$23. By Haymaker, of Cantoni fabrics; at Joseph Horne; Stix Baer & Fuller.

Right: Something very high in fashion-standing this season—the late-day dress with a covered top. For the college life; Dean's-tea-sort-of-deals; dinner; cocktails.

This, of red silk faille with a flowing tie in back.

By Sylvia Franklin in junior sizes; \$45 at Abraham & Straus; The Higbee Co.

Hat, just a black velvet bow. By Elmar; \$6.

Everything on these two pages, at Bloomingdale's; as well as at stores listed above.

For shops in other cities, see page 173.

WINNERS OF VOGUE'S

KAREN RADKAI



ANITA ALVAREZ



ANNE SCHROEDER ANDERSON



SANDRA BANGILSDORF



CONSTANCE GERLACH



BARBARA GUIDOTTI



ALICE HAUGHTON



NAT HENDRICKS



GRACE HERRON



★ ★ EDITH NALLE



AVIS RAASCH



★ JUDITH WALDROP



JANET WHITTIER

EIGHTEENTH PRIX DE PARIS

ANITA ALVAREZ, of Lake Arrowhead, California, an Art major at Pomona College, wrote, "Work is play if one is genuinely interested. . . . I would make a terrible riveter."

ANNE SCHROEDER ANDERSON, of Hinsdale, Illinois, studied Art History at Wellesley; called herself "a provincial Midwesterner . . . stemming from good old guard Chicago Republicans."

SANDRA BANGILSDORF, of Binghamton, New York, majored in Fine Arts at Cornell University; "My parents have been very indulgent about my being 'artistic' since the age of five—a tendency they have always regarded as vaguely dangerous."

CONSTANCE GERLACH, of Milwaukee, Wisconsin, a Journalism major at Northwestern University, wrote: "Curiosity is one cohesive ingredient in me . . . the curiosity of a young person who knows nothing about too many things."

BARBARA GUIDOTTI, of New York, majored in Classics at Vassar, wrote that she would no more expect a dress to be all-purpose than she would expect "one horse to deliver the milk, carry the mounted police, and win the Churchill Downs Stakes."

ALICE HAUGHTON, of Wallingford, Connecticut, specialized in Political Science at Wellesley, and wrote: "When we play the Colour Game, I turn out to be Dufy's green. . . . This is uncommon in view of the pleasant pink and brown life I've led."

NAT HENDRICKS, Special Third Prize Winner, of Hammond, Indiana, studied Art at the University of Miami, wrote of her childhood, "I played hopscotch and Tarzan in a town of railroads, stray dogs, and oak trees."

GRACE HERRON, of Auburn, New York, a Costume Design student at Syracuse University, wrote of New York City: "I would like to hear Horowitz again and see the Sadler's Wells Ballet do 'Cinderella.'"

EDITH NALLE, First Prize Winner, from Philadelphia, studied English Literature at Bryn Mawr, wrote: "I am an ordinary liberal-minded American college student, which isn't such a bad thing to be."

AVIS RAASCH, of Urbana, Illinois, a History of Art major at the University of Illinois, wrote: "Our ménage is a trifle peculiar. . . . It is nothing to come home and find three distinguished Siamese eating curry and playing poker-bridge in our living room."

JUDITH WALDROP, Second Prize Winner, from Washington, D.C., specialized in History at Bryn Mawr. After a summer tour of Europe, she "brought back a dozen Meissen dessert plates and a whole set of new interests."

JANET WHITTIER, of North Windham, Maine, an English Composition major at Mount Holyoke, wrote: "From the age of six . . . I used to lie awake designing startling costumes for future careers."

This year, Vogue's Prix de Paris, the contest that gives the chance for a career to college seniors in exchange for young unfettered talent, finishes its eighteenth year. The Prix began as Vogue's direct, no-middleman pipeline to the good minds of graduating classes (back when many of those entering the contest this year were still seriously involved with Pablum). Over the years, 19,095 young women have entered the Prix de Paris; more than a thousand have been placed in jobs, either with The Condé Nast Publications or with other firms across the nation, directly through their Prix participation. Right now, of twenty-seven ex-Prix girls working at The Condé Nast Publications, only two were first prize winners, proving that even if you don't actually *win* the Prix, you can't lose.

Vogue's Prix de Paris works this way: Each year, entrants (1,547 last year) in colleges and universities are offered two quizzes, printed in Vogue, to answer during the college year. Their papers are read by a panel of Condé Nast editors. Then, the few hundred most promising entrants submit a thesis—but not of Ph.D. size. From these papers come the twelve finalists, who are invited to New York for a week end, to meet the judges. The first prize winner then spends a year with Vogue, the first six months in the New York office, the second six in the Paris office. In New York, she goes usually into one of two departments: the fashion department or the copy room. In the fashion department, she learns how, and why, the fashions shown in Vogue are chosen, assembled, photographed, or sketched; then (in the case of the first prize winner), she goes to Paris to spend six months in the front (and back) doors of the *haute couture*. In the copy room, she learns the job of transforming the fashion editors' rough notes and on-the-wing reports into finished, precisely fitted, and fresh captions. The second prize winner wins a six-months' chance in the New York office to make herself invaluable, and permanent at Condé Nast.

The 1953 finalists are shown on the opposite page. The first prize winner, Edith Nalle, is indicated by two stars; Judith Waldrop, second prize, by one star (waiving a summer vacation, she is now a junior copy writer). Two others among the top twelve, Grace Herron and Nat Hendricks, have also come to Condé Nast, one in the Promotion Department, the other on *Glamour*.

These twelve Prix winners add up to no specific type. They have in common only uncommon minds. None of them tried to sound like Vogue, like her teachers, or like her idea of a magazine editor. They sound like themselves. (For data on the new Prix see page 69.)



1

DIANE AND ALLAN ARBUS

*N*EW PROGRAM FOR YOUNG OPERA SUBSCRIBERS



5



6



2



3



4

Opera pumps? All of them: even the pedestrians. All-round shoes? None of them: each has its rôle (no smart shoe ever tries to do the work of ten).

1. Spanish opera pumps of patent leather, \$13—very low-heeled, to wear with dinner jeans, certain tweed skirts, at-home clothes. (Here, dinner jeans of Crompton velveteen, by Masket Bros. \$20, at Saks Fifth Avenue.)

2. For dancing, opera pumps of red velvet, with black satin heels, \$15.

3. For the kind of day you dress up for, this kind of opera pump—in brown calfskin, with two straps joined low over the instep. \$15.

4. To step into whenever you slip into a soft dress: these opera pumps with square-cut vamps; note their pretty profile. In brown suède, \$13.

All these shoes are by Degas. All, at Saks Fifth Avenue; Harzfeld's. Also at Saks Fifth Avenue: the daytime and evening stockings by Tabarin.

5. Opera pumps to operate comfortably on an all-day college schedule—low-heeled. In grained glove leather, \$11; by Joyce. Lord & Taylor; Joseph Horne. Knee-high nylon mesh stockings, also at Lord & Taylor.

6. By Capezio, a square-toed moccasin, descended from an Italian opera pump for men, \$11. Collegiate note: wool socks, knee-high to a ribbed skirt. The natural cowhide travel bag with a brass turn lock—by Lennox, \$15 plus tax. All these at Lord & Taylor; the shoes, also at I. Magnin.

7. A foot of beautifully tailored black calfskin: an opera pump, predestined for suits, by Sandler of Boston, \$10. Altman's; Harzfeld's. "Arpège Beige" stockings by Lanvin; Altman's. The shoe on the Other Foot (the only non-opera pump in the house)—a man's wing tip Cordovan. \$22.50; Saks Fifth.



7



KAREN RADKAI

VOGUE'S PRIMER OF STERLING SILVER DESIGN

What goes through a young woman's mind—*any* woman's mind—when she chooses her silver pattern? Does she think about the origins of the egg-and-dart motif (French Empire), or the gadroon border (English Georgian); or reflect that the art of silversmithing goes back to ancient Egypt?

No. She thinks—and rightly—"Which design do I want to live with the rest of my life?" And she chooses that one—regardless of what period her furniture happens to be, or what sort of house she's going to live in. (She knows that a pure eighteenth-century silver design looks serenely beautiful in a glass-walled modern house; that a good modern design is equally comfortable in a traditional house.)

What's needed, then, is to give some idea of the variety of good designs in each of the three basic groups: Contemporary, Traditional, and Reproduction. On these pages, four fine examples in each group, with teaspoons standing in for complete sets of flat silver. All are in open stock, in stores all over the country. They are all good design; the choice need concern only the chooser's own taste.

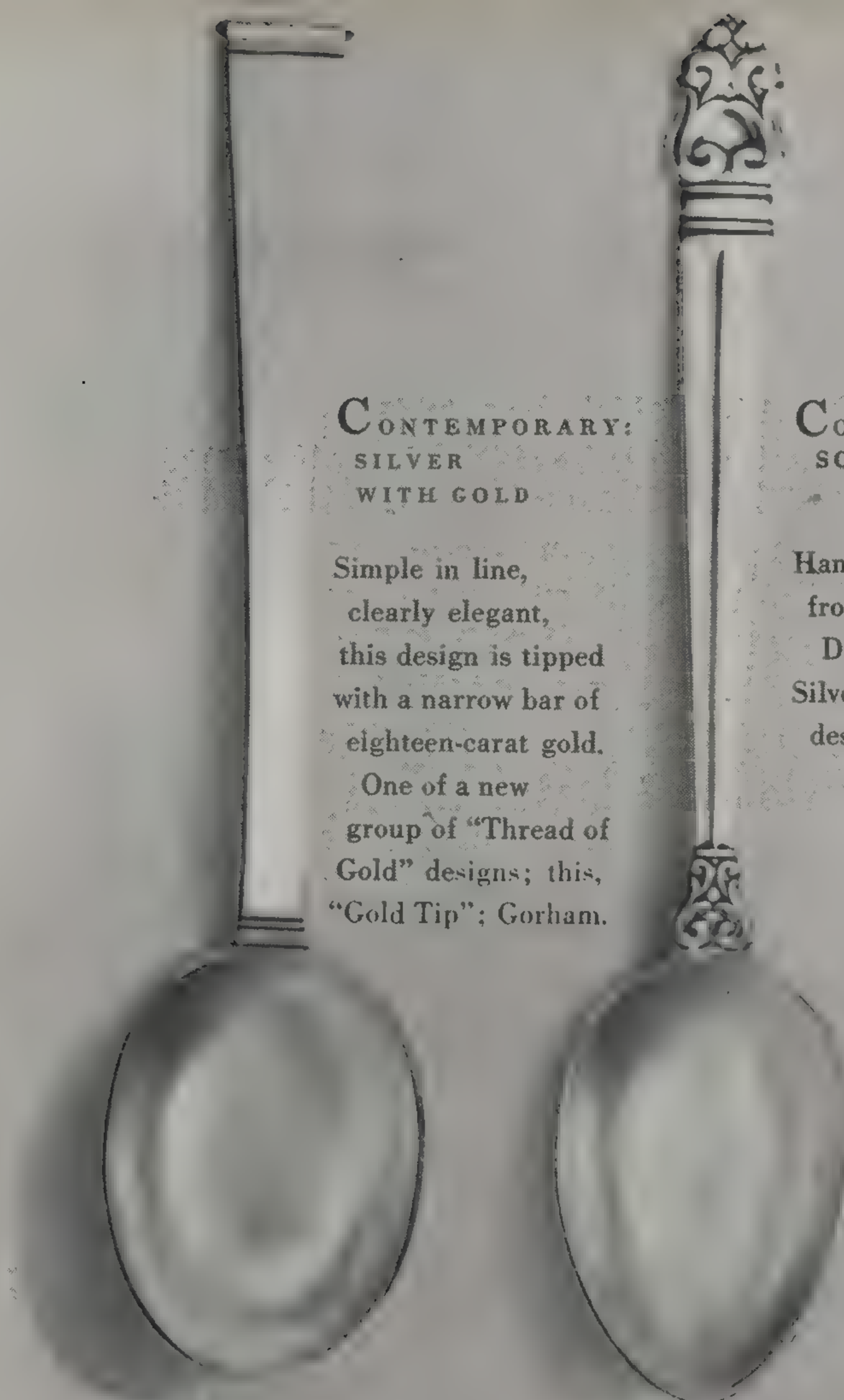
CONTEMPORARY: SILVER WITH GOLD

Simple in line, clearly elegant, this design is tipped with a narrow bar of eighteen-carat gold.

One of a new group of "Thread of Gold" designs; this, "Gold Tip"; Gorham.

CONTEMPORARY: SCANDINAVIAN

Handsome translation from the (modern) Danish—International Silver's "Royal Danish" design, sculptural in feeling.

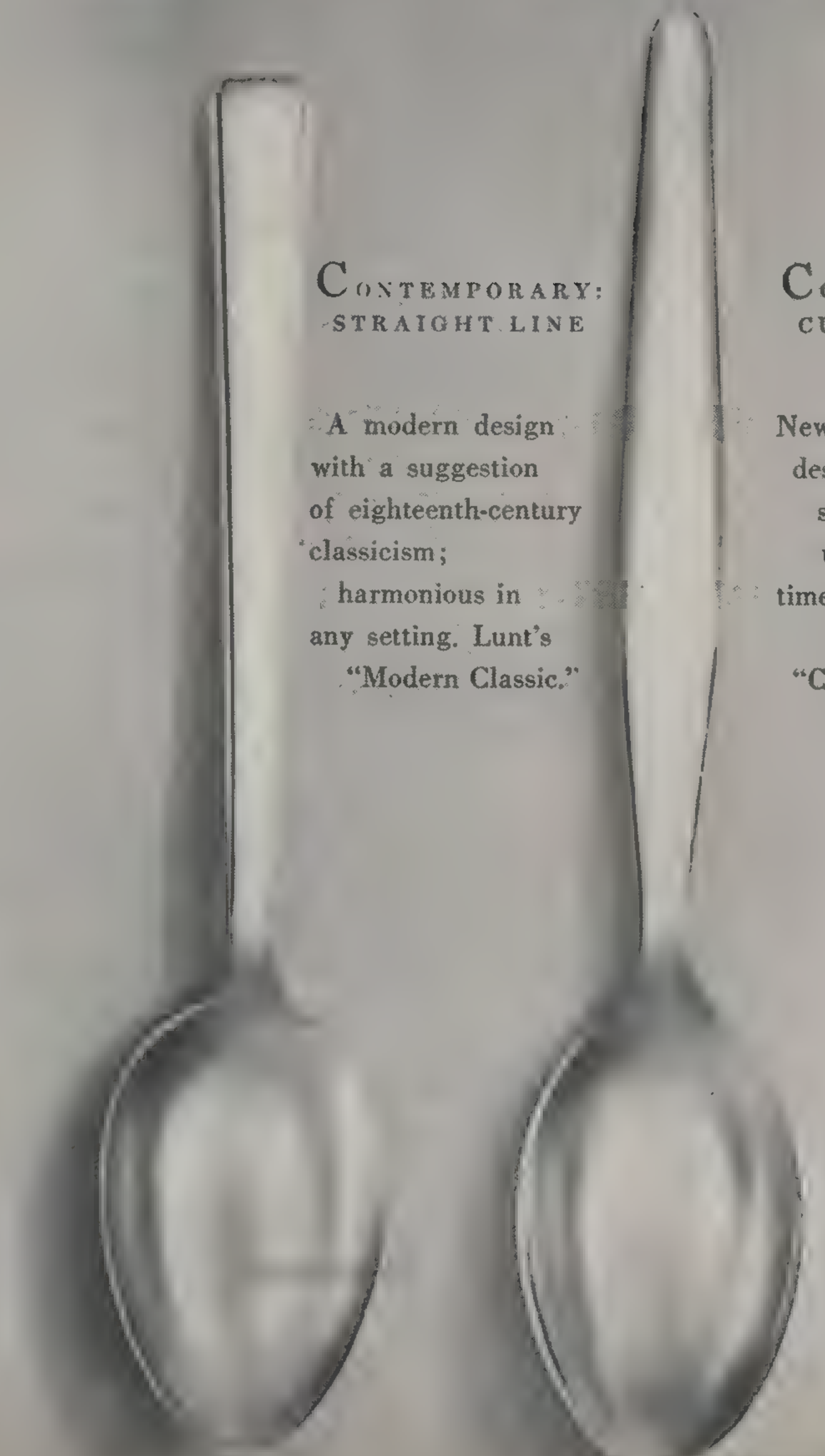


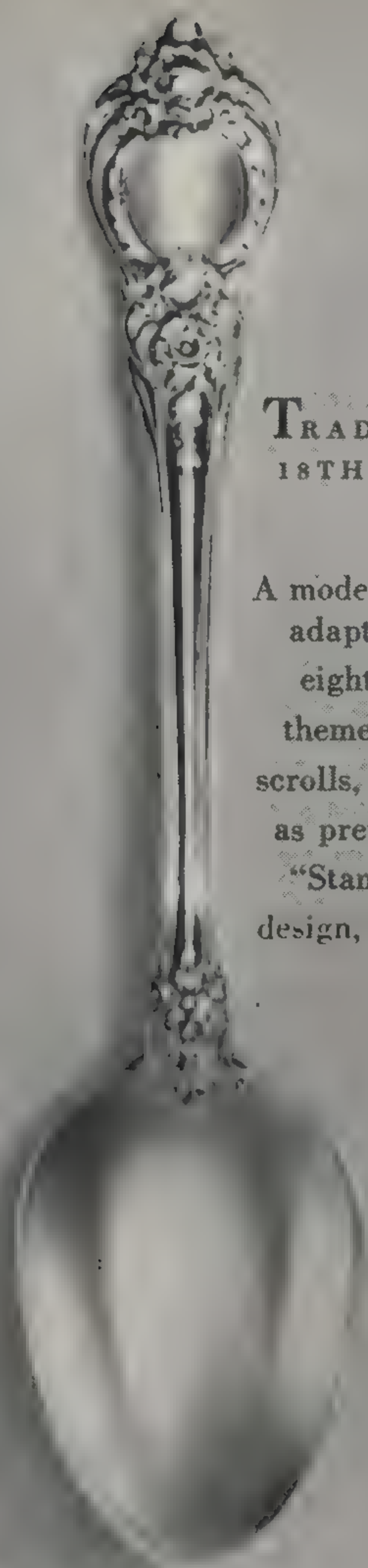
CONTEMPORARY: STRAIGHT LINE

A modern design with a suggestion of eighteenth-century classicism; harmonious in any setting. Lunt's "Modern Classic."

CONTEMPORARY: CURVING LINE

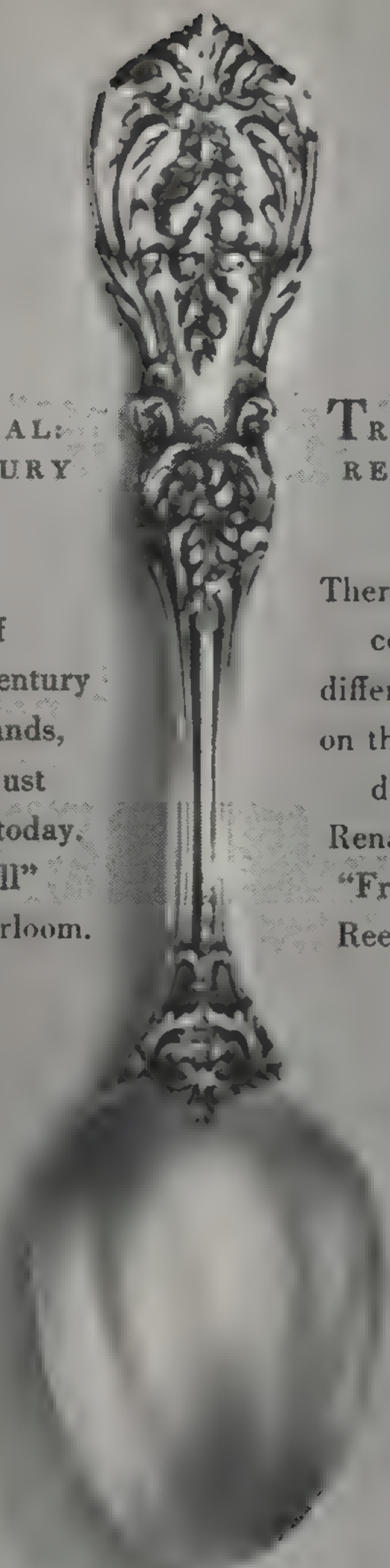
New idea in flat-silver design: a fluid, free sculptural line, used for the first time in Towle's revolutionary "Contour" design.





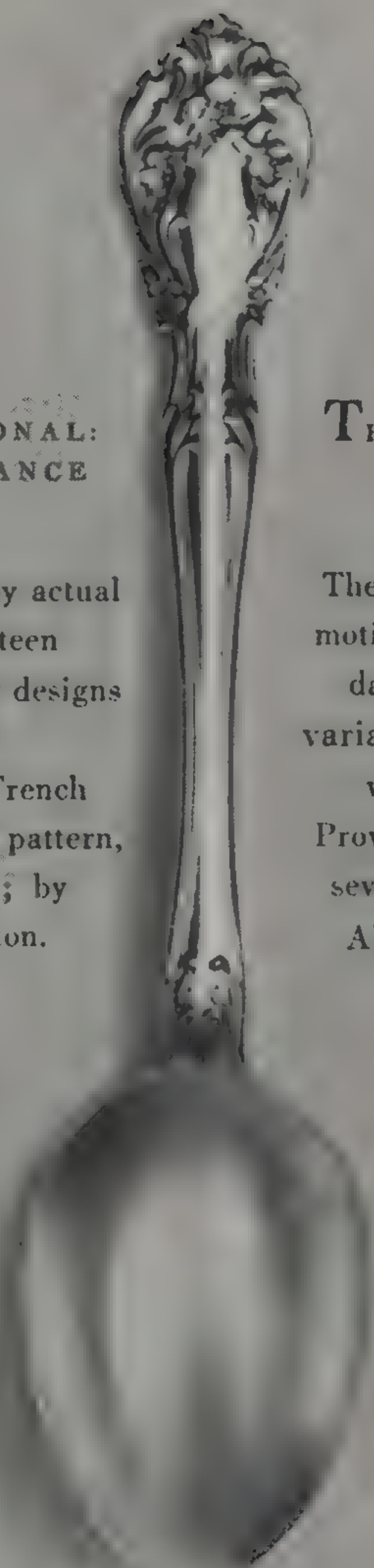
**TRADITIONAL:
18TH CENTURY**

A modern adaptation of eighteenth-century themes—garlands, scrolls, et al.—just as pretty for today. "Stanton Hall" design, by Heirloom.



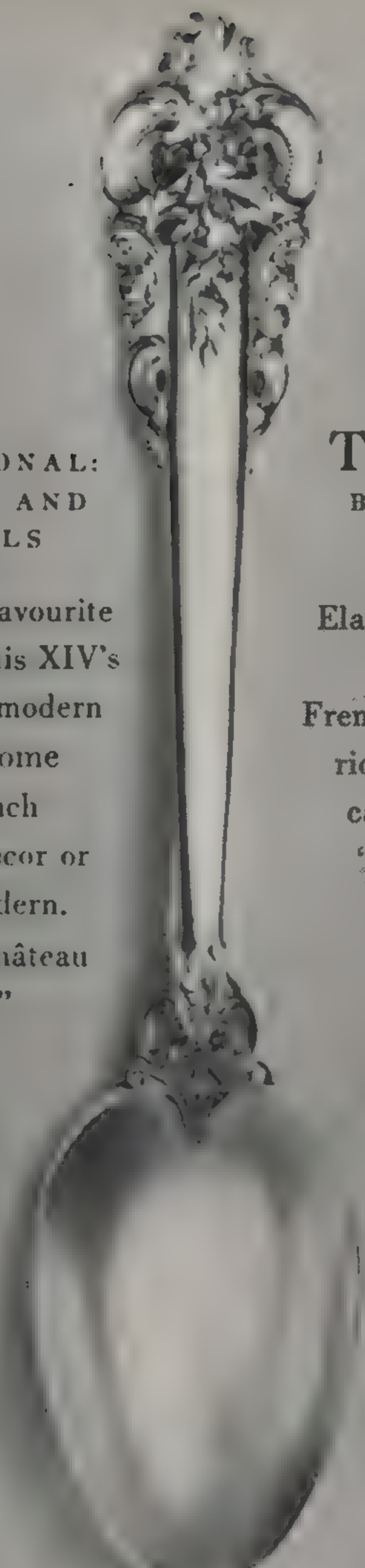
**TRADITIONAL:
RENAISSANCE**

There are (by actual count) fifteen different fruit designs on this finely detailed French Renaissance pattern, "Francis I"; by Reed & Barton.



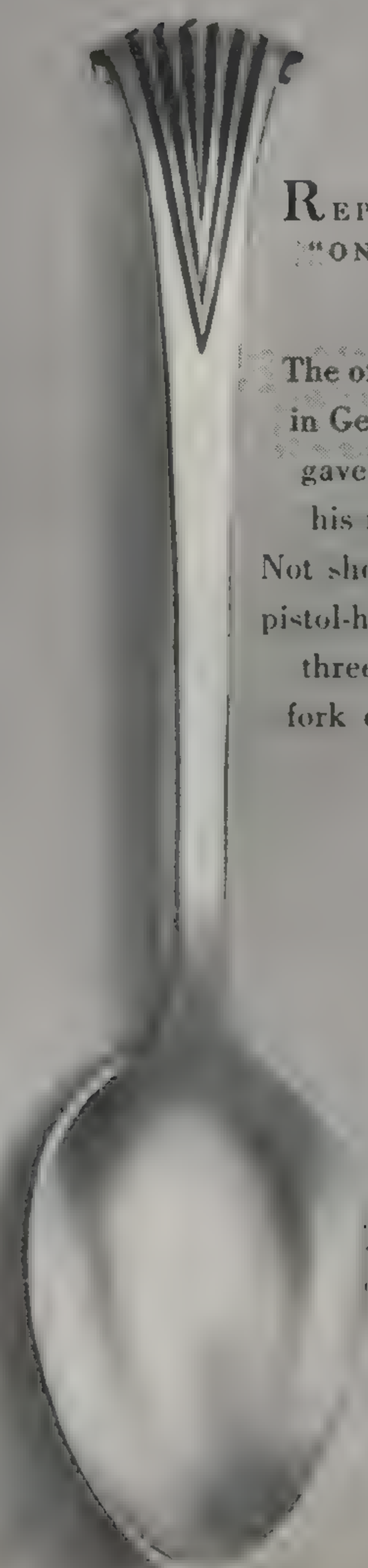
**TRADITIONAL:
ROSES AND
SCROLLS**

These two favourite motifs of Louis XIV's day, in a modern variant; at home with French Provincial décor or severest modern. Alvin's "Château Rose."



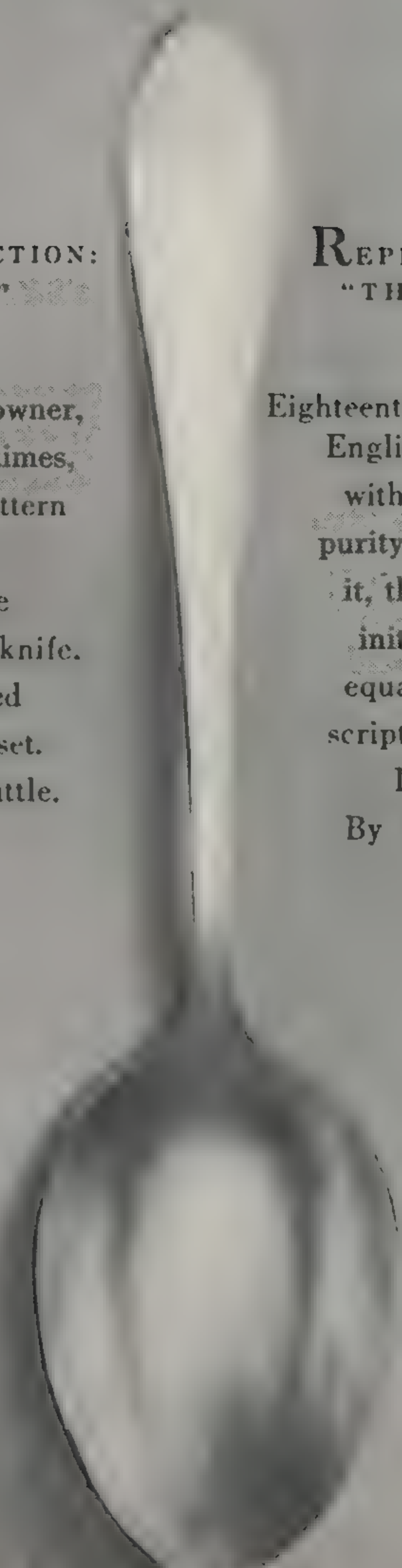
**TRADITIONAL:
BAROQUE**

Elaborate, delightful version of a French rococo design; richly ornamented, carved, pierced. "Grande Baroque," by Wallace.



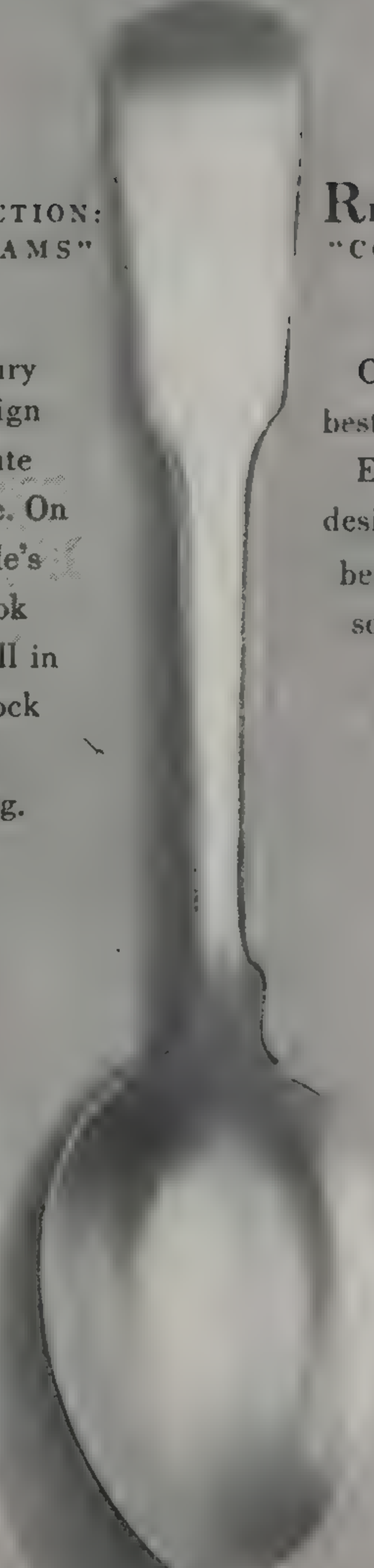
**REPRODUCTION:
"ON SLOW"**

The original owner, in Georgian times, gave this pattern his name. Not shown: the pistol-handled knife, three-pronged fork of this set. By Tuttle.



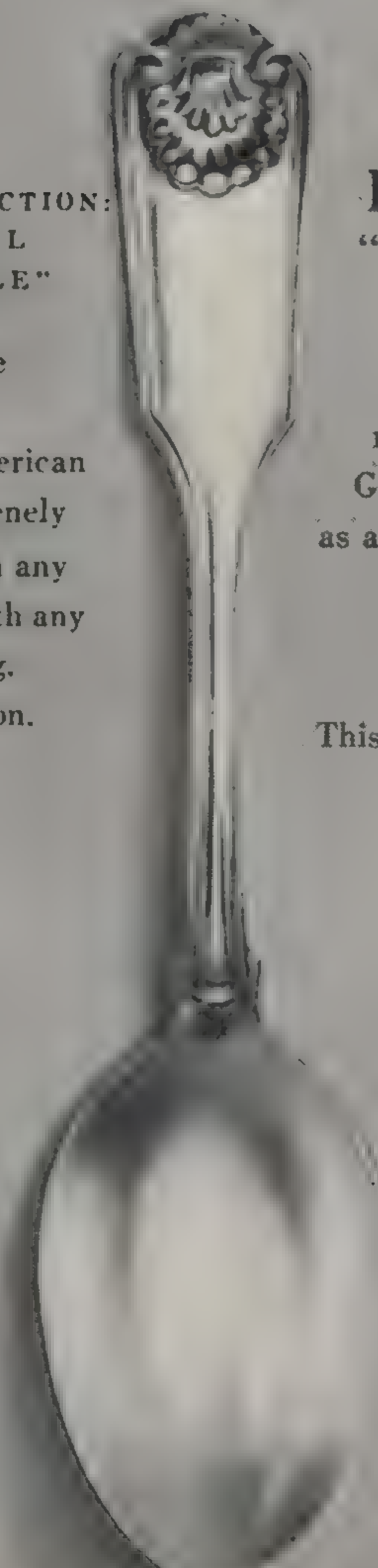
**REPRODUCTION:
"THE ADAMS"**

Eighteenth-century English design with absolute purity of line. On it, the bride's initials look equally well in script or block letters. By Whiting.



**REPRODUCTION:
"COLONIAL
FIDDLE"**

One of the best of the Early American designs, serenely beautiful in any setting, with any marking. By Watson.



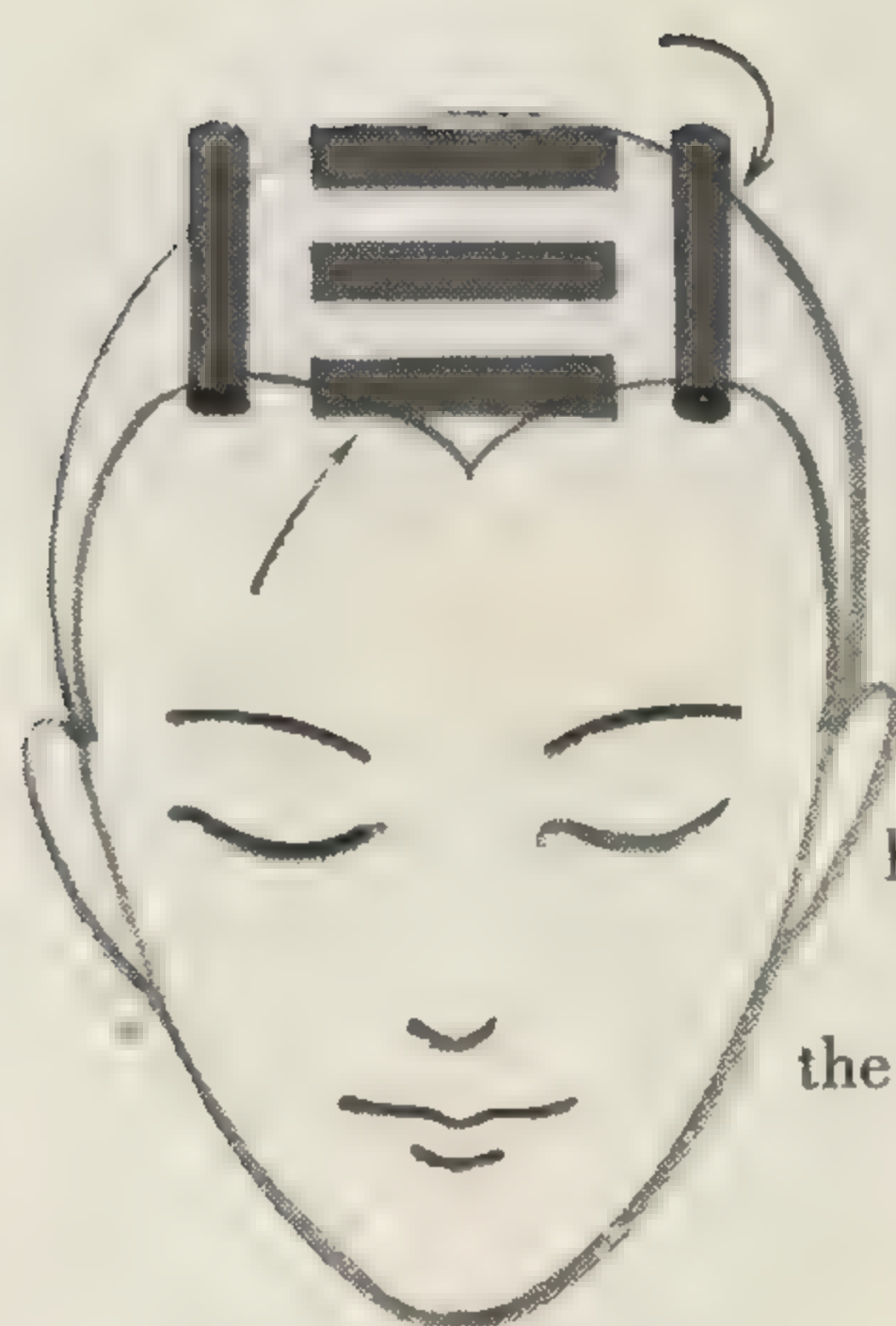
**REPRODUCTION:
"FIDDLE SHELL"**

The cockleshell motif, typically Georgian, as admired today as it was in the late eighteenth century. This edition is by Frank Smith.

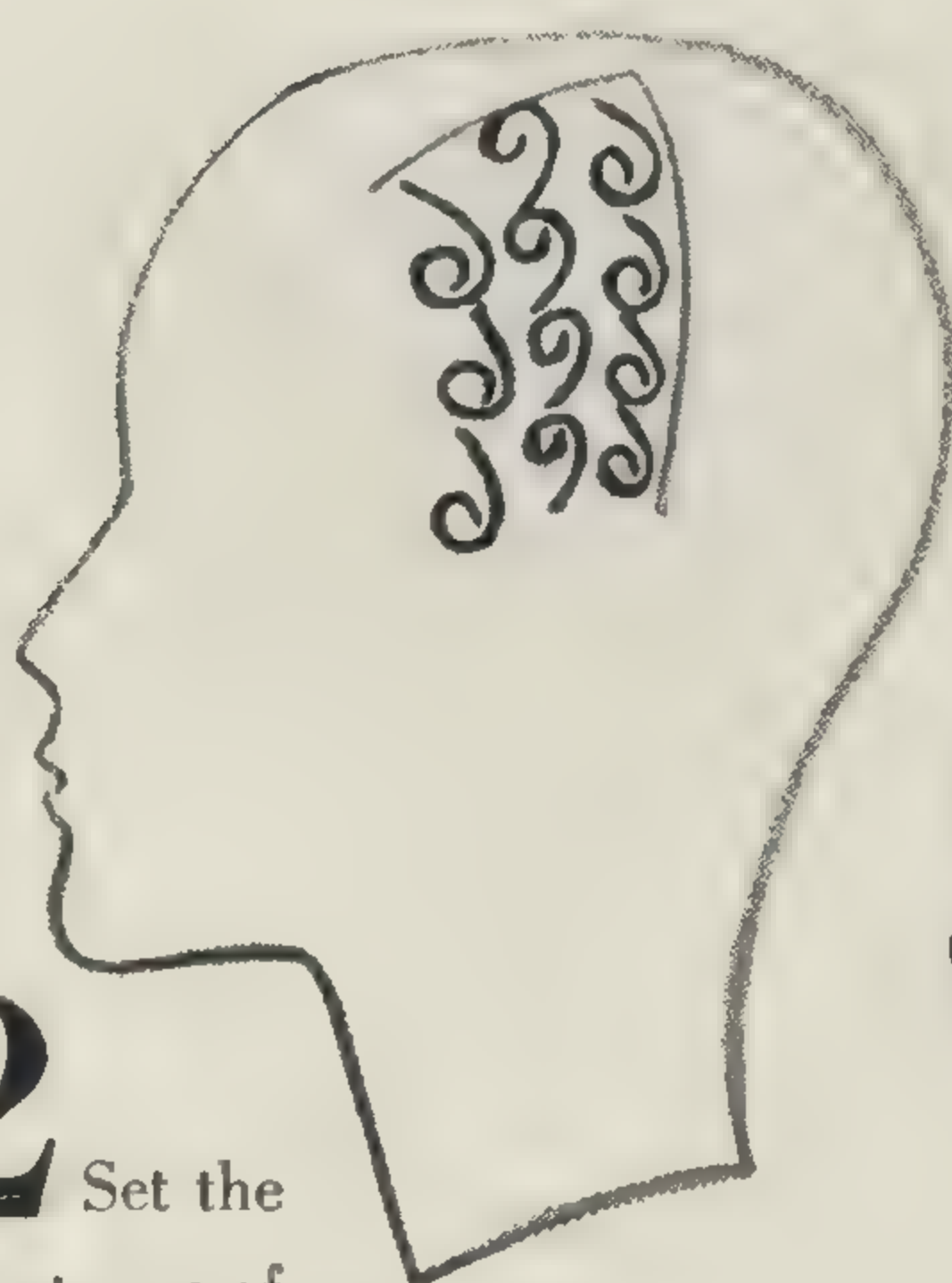


New patterns of

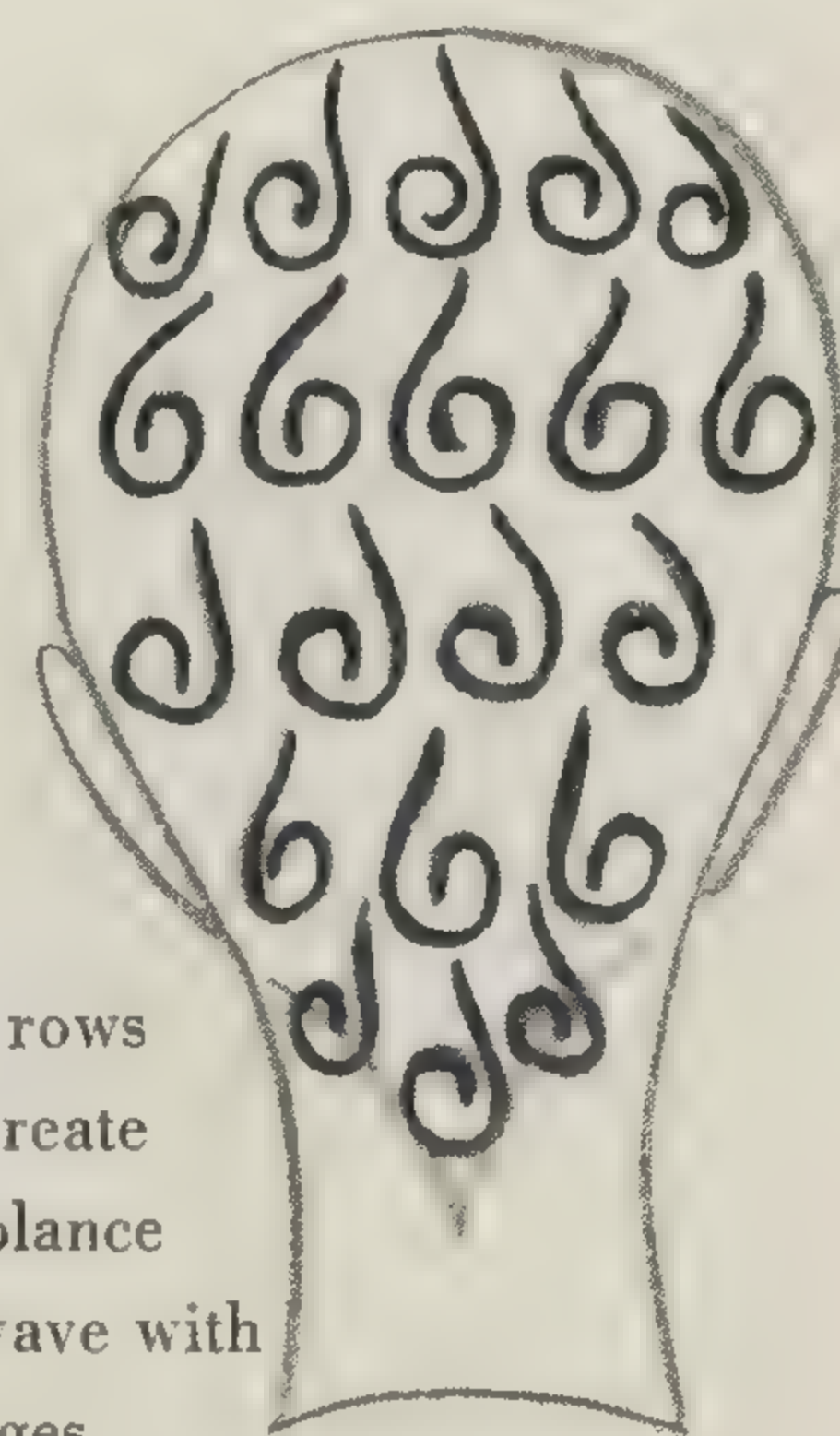
This is a pattern for a coiffure: here are all the directions needed for making it yourself. This head of hair got off to a fine start with a professional shaping: sides and back tapered to about two inches. The notable reason for its success? A Shadow Wave, the home permanent that neutralizes automatically, thereby marking its own proper waving time, guarding against frizz. This pattern follows the new salon hair setting trend of curls that are more springy than curlicue, more resilient than ringlet. The setting is plotted, step by step, in diagrams below; permanent waving details are on page 178.



1 Wind front hair back on wire-and-mesh rollers away from forehead; hair on side rollers turns under in the arrow's direction.



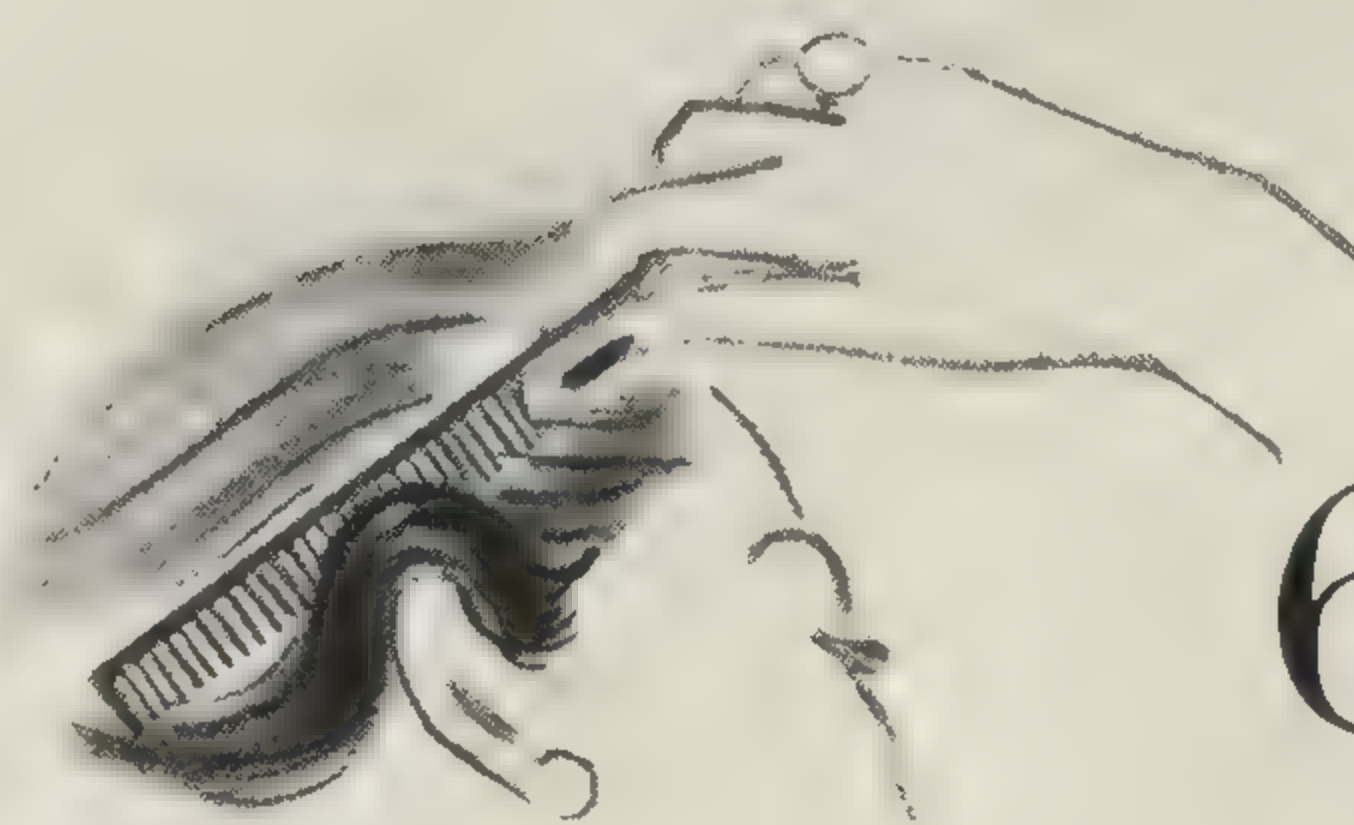
2 Set the first row of forward pin curls back a bit from the hairline.



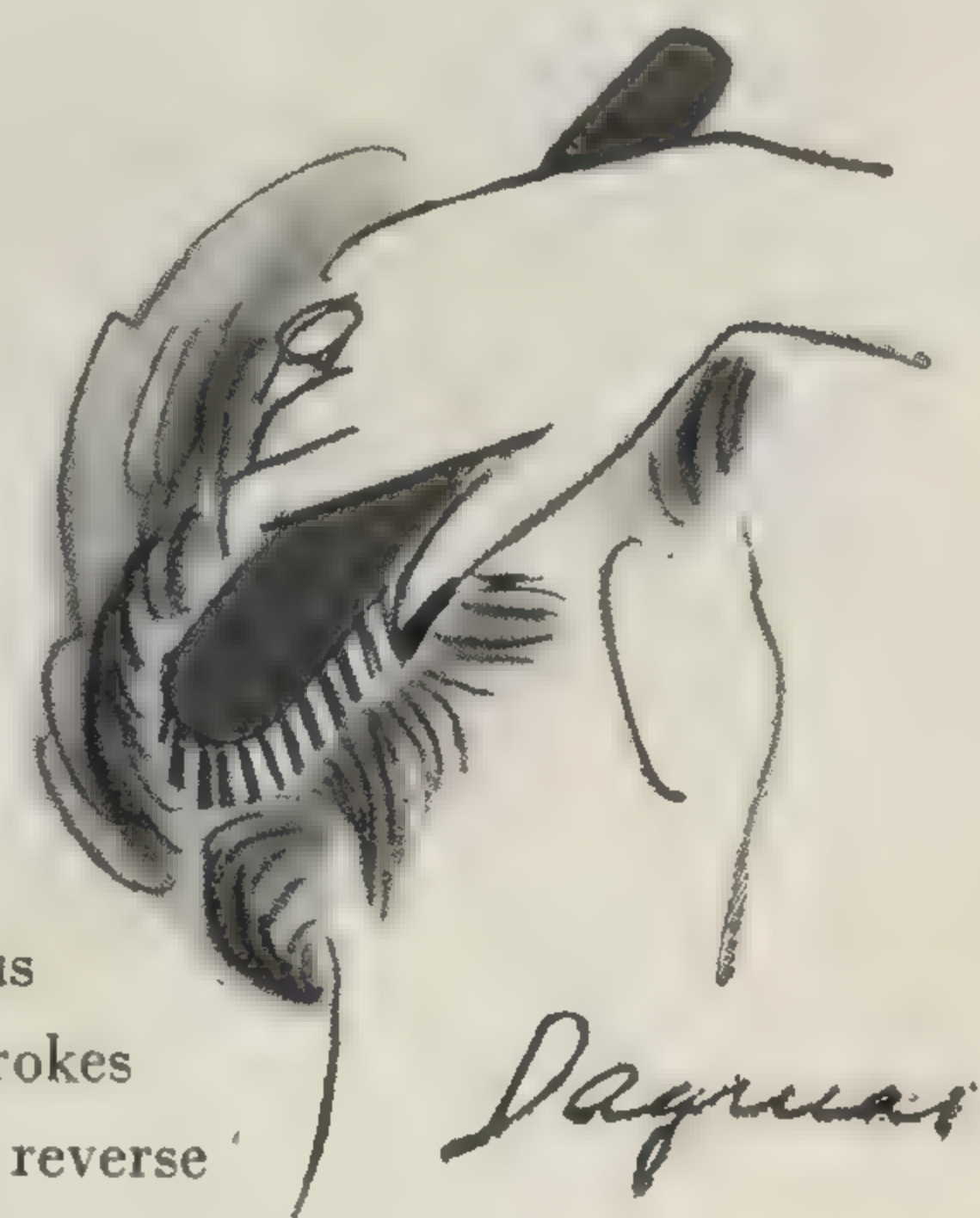
3 Reversed rows of pin curls create a soft semblance of a wave with fringed edges.



4 A brisk brush out sets the high, curved arch line over the brow.



5 Brush side curls away from face, then comb separate layers of hair forward in tiered curls.



6 Vigorous brush strokes meld reverse curls; a final combing reinstates a smooth line.

behaviour for hair

Another pattern for a coiffure: you can run this up yourself at home, guided every step of the way. Expert scissoring tapered the hair to a three-inch length all over. A Bobbi pin curl permanent, set in the pattern below, added the understated curliness. To learn how to wind a pin curl with the "bounce" necessary for this asymmetrical, mobile coiffure, see the sketch on page 178. Coiffures designed by D. J. Brown, whose salon at 8 East 56th Street coifs many of the prettiest heads in New York. A hairdresser who understands that there are times when a hair appointment must be kept—on location.



PHOTOGRAPHED AT AMSTER YARD BY FRANCES MCLAUGHLIN

- 1** Turn pin curls toward the face on both sides; wind as far as you want curl—plus one extra turn.



- 2** With a Bobbi, dime-sized pin curls create the proper amount of tension for a softer, lasting wave.



- 3** Brushing encourages natural-looking waves, enhances the softness of a permanent.



- 4** Strong brush strokes pull side hair back from the face.



- 5** A firm grasp on the brush whooshes the hair to one side for a swirled, asymmetrical effect.



New luxuries that pay their way—handsomely



GRIGSBY

How much is *expensive*? Depends on what you get for what you pay? Here's how these pay off.

The stockings: pay their way by making your legs look prettier than they've ever looked before; that's all. And if that's worth money to you, read on:

these are the sheerest stockings in the world—the just-accomplished 10-72's (barely visible even to 20-20 eyesight). At this moment, only a handful are available: Bryans "Golden Ten 72"; \$3.95 a pair. Bonwit Teller; Harzfeld's; Neiman-Marcus.

The alligator bag: can pay its way for life. What's more, there's a built-in life insurance policy, in the form of lining of baby calfskin. What's more, it's been fitted with everything but money; even a cigarette lighter. By Evans, in Fleming-Joffé alligator. \$175 plus tax. Saks Fifth.

The evening bag: pays off as a jewel to carry for evenings forever. Coral silk taffeta solid with real branch coral and gilt embroidery. At Renée Montague, \$90 plus tax.

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Sept. 4, Sept. 17, and
regularly thereafter.
First Class \$350 up;
Cabin \$220 up;
Tourist \$165 up.

s.s. AMERICA

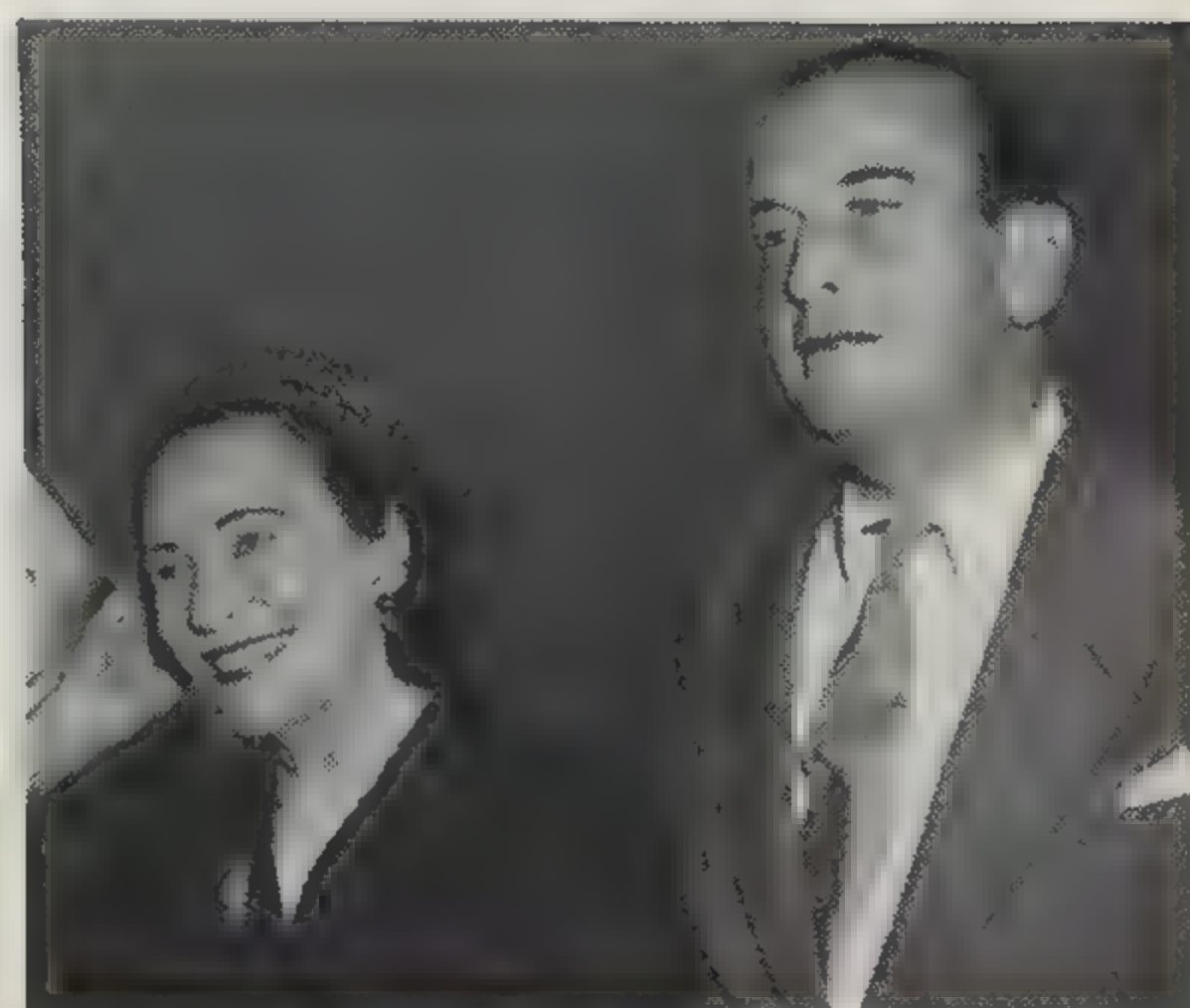
sails from New York
Aug. 14, Sept. 3,
Sept. 25, Oct. 15, and
regularly thereafter.
First Class \$295 up;
Cabin \$200 up;
Tourist \$160 up.

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"Bouquets to the beautiful **UNITED STATES!**" from Hildegard, famous chanteuse. "She showers you with service . . . the cuisine is 'magnifique.' She's a ship with sparkling personality. Everyone seems to have a delightful time."



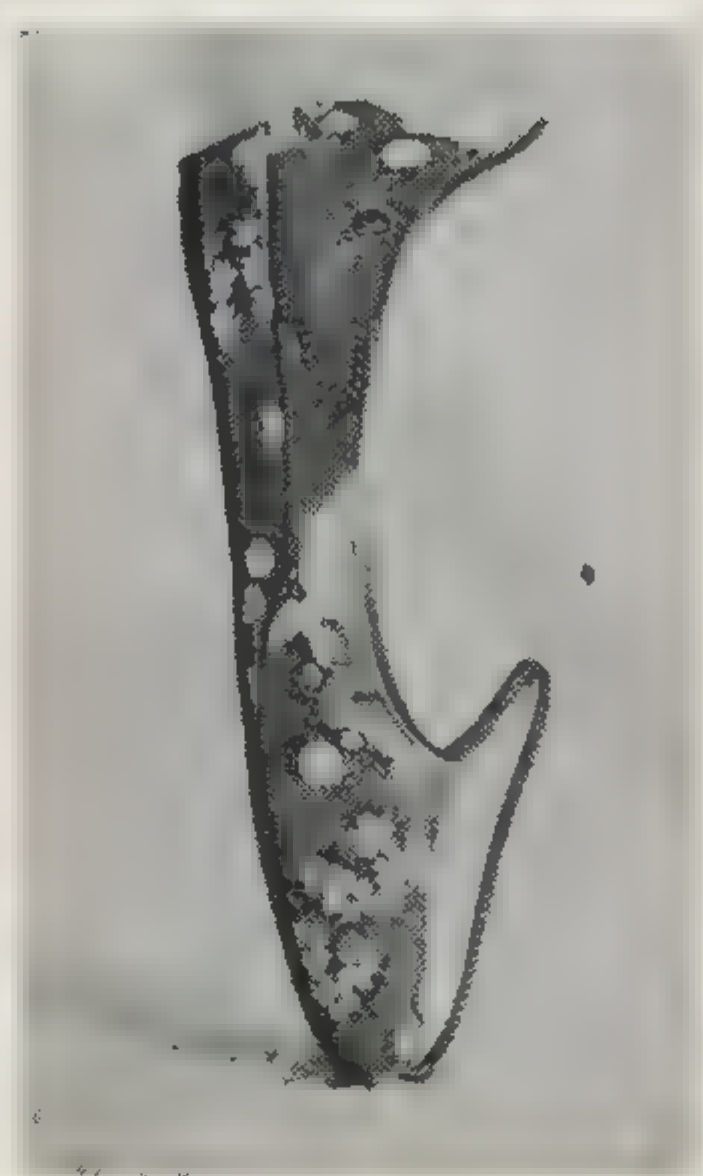
Helen Hayes, America's beloved star of "Mrs. McThing," on the s.s. **AMERICA**: "In all my travel experience, I've never been served by such a beautifully trained staff. I could go into ecstasies about the Continental cuisine, too. I'm proud that she flies the American flag."



"The time of our lives—it's impossible to be bored." The Messrs. Burnet, Grant and Vaughan agree their crossing on the s.s. **UNITED STATES** is ". . . the gayest ever. We're only sorry it will be over so soon."



COFFIN



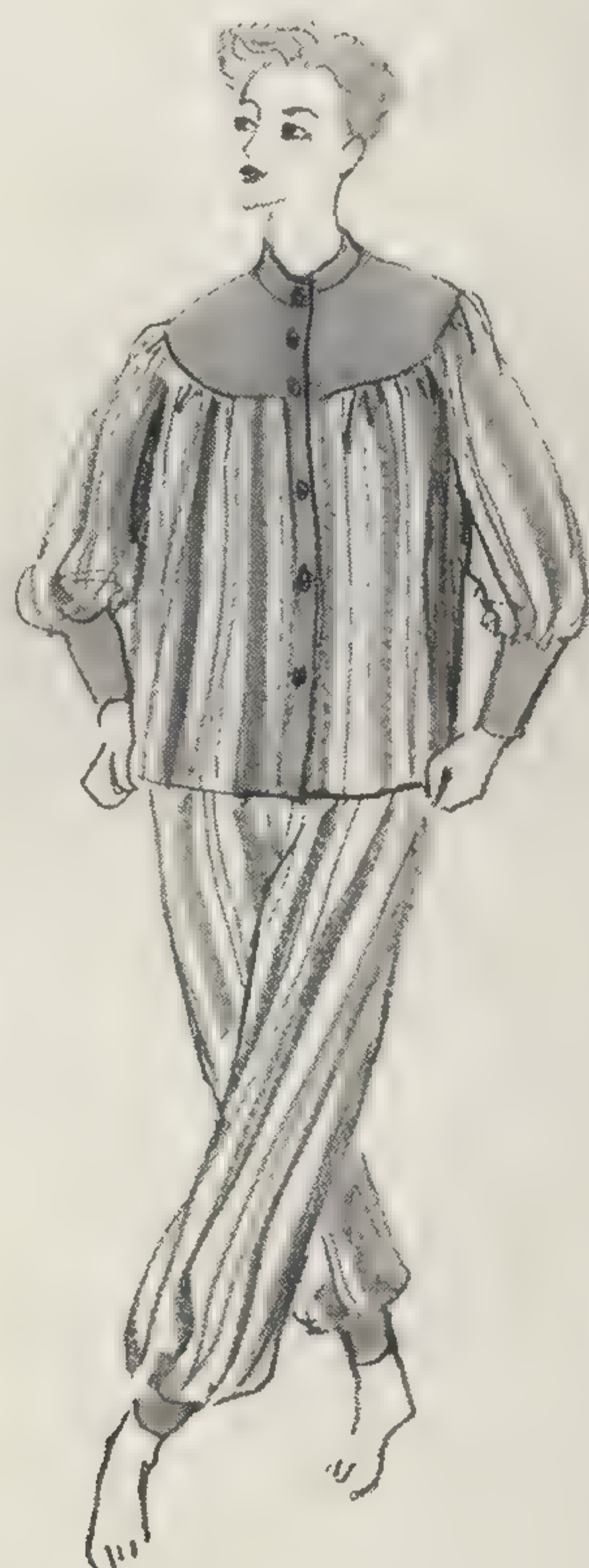
Prettiest nightdress in college

Now, this is for a *warm* dormitory...well, anyway, no reason on earth why a college girl's lingerie shouldn't include a nightdress as pretty as this: a wisp of nylon tricot in a real geranium pink, with bands of smocking; to pack in a week-end suitcase, perhaps. By Kickernick, \$11 at Best's; Strawbridge & Clothier; The Dayton Co. *Above*: Slippers that are as anti-cliché as the nightdress at left (and would look very pretty worn with). Of flowered red silk, a Japanese kimono print—the heels and the toes peaked. By Joyce, \$10 at Bonwit Teller. *Below*: Pink velvet thongs—that's all. Original new approach to flat slippers by Joyce, \$7 at Bonwit Teller. (These are resting on a new Wunda Weve cotton rug.)





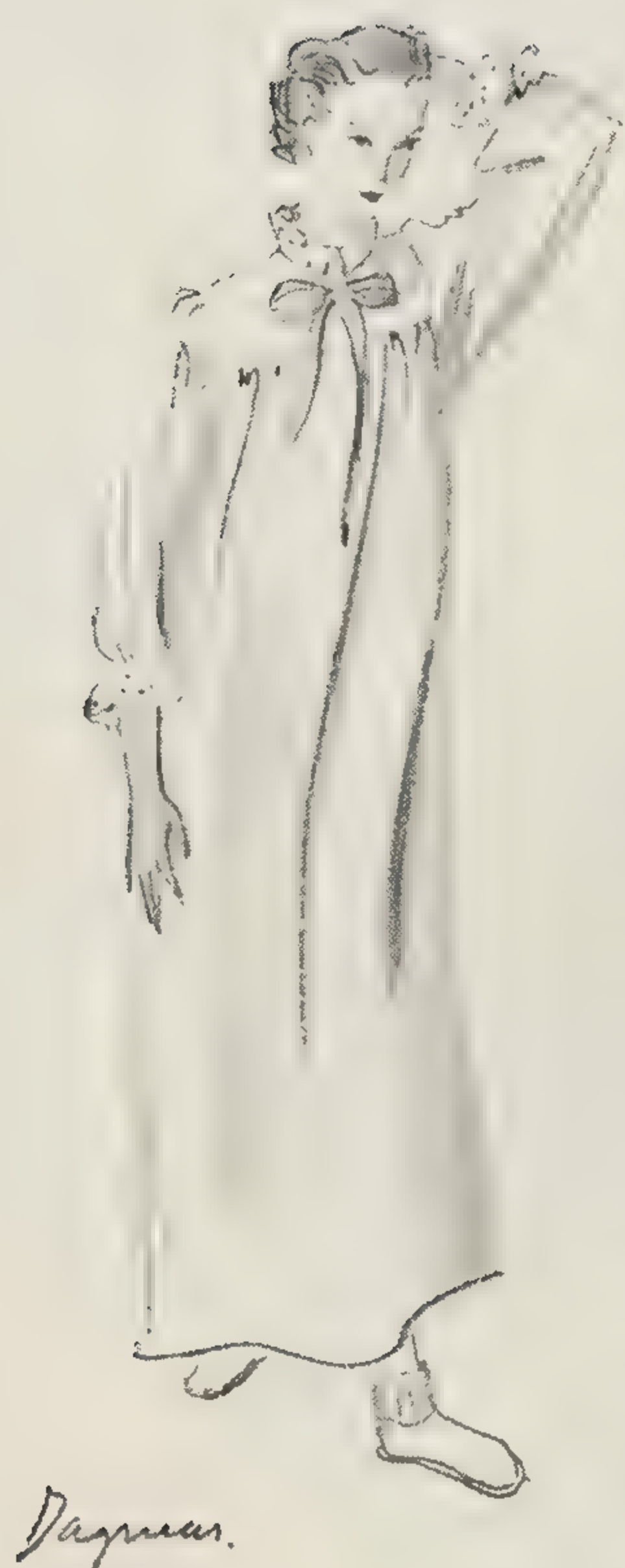
COTTON
FLANNEL
TO SLEEP IN



Top: Pyjamas, slippers, and a cap to cover curlers—all, warm cotton flannel, white with red and white striping. Pyjamas, \$6; cap and slippers, \$2. By Schrank, at Altman; Jordan Marsh.

Centre: Bright yellow and blue striped cotton flannel, with a yellow yoke—cheerful way to turn in after a hard day's study. Now, the radio. . . . By Laros, \$8. Lord & Taylor; The Dayton Co.

Below: A natural in the warm-and-cosy department: the old-fashioned ruffled nightdress, of pink cotton flannel, with a tie at the neckline. By Gracette, \$6. Lord & Taylor; Meier & Frank.



Dayman.

If you are not slender



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Trans World Airlines, 60 E. 42nd St., New York, N. Y.

Please send me your free leaflets:
☐ Europe Year-Round Travel Plans
☐ Basic Wardrobes for Travelers
☐ How to Stretch Your Travel Dollar

Name _____
 Address _____
 City _____ State _____

VACATION ON MARS

(Continued from page 151)

Down the Canal we sailed in our air-conditioned launch. Unlike the dirty-green water of the Venetian canals, that of the Agathodæmon was blue and of a sparkling clearness, while the banks of the Canal were ablaze with dark indigo vegetation. Beyond was the barren desert.

Now and then we glimpsed, upon the wasteland, a huge planting machine, a ruined vehicle, the suggestion of a dwelling place. Excitement grew as the launch sped southward, as its passengers were carried (with what appeared to be tortoise-like gradations) toward the great Mars mystery.

By late afternoon, *something* came in view. At first it was only a black speck upon the horizon; then it began to take shape; its formless mass was forged into a delicate network of threads of metal, plastic, stone; it became a city, but one such as I have never seen before. Venice, Italy, is an unreal city; everything appears as if it were a setting for a play; one expects to open doors and find behind them nothing. But these were no wedding-cake palaces that loomed before me now. The buildings seemed to have captured time and space and to have imprisoned them in the hard metals of their construction for all to see. They rose up, and up, and up again, until their tips were lost to sight; they rose up like the arms of giants outstretched rigidly toward the untouchable heavens. Such buildings could not exist on earth, but here the lesser gravity had permitted engineers to perform miraculous feats.

Darkness had almost come by the time we had reached our destination. Actually, Tithonius Lacus is a series of six connected lakes in all—an oasis in the vast desert, with great masses of tangled grey-blue vegetation. The sun set in the sixth lake; submerged, it was extinguished; night came, and with it the constellations and the great band of the Milky Way more brilliant than it looks from earth. But the city lights did not make answer to the stars.

Was it that the inhabitants were destitute of sight? At home I know a group of blind men, who, having no need for light, continue their work in utter darkness when the city lights go on. Was it possible that the people who had built this city, so grand, so stately, could not observe it? No. The city in which I walked was dead, *had* been dead for immense lapses of time—for millennium after millennium piled upon millennia. Nothing breathed; nothing stirred. A huge empty purple seed-pod, blown by a gentle Martian breeze, tapped, tapped, tapped—almost wearily—in a green-stone courtyard.

"But," said a thin, old woman, desiccated as the desert planet, her tongue rattling like a dead leaf in its socket, "where are the native inhabitants?" "They," said the leader of the expedition, "are underneath our feet."

Down, down, down, into the earth we went, like Alice into the

Rabbit's hole. We fell in a Martian elevator, huge enough to transport a herd of elephants, and only stopped at a point where the central heat of the planet was strong enough to warm the cold, dark stones. Here the Martians had retreated when the conditions on the surface of their planet had become unfavourable. Here they lived in an underground abode, where the temperature was more uniform from hour to hour than outside. Created several million years before the earth, Mars had grown old long before our ancestors had struggled naked out of the wilderness. And when the seas had dried and the atmosphere had evaporated into space, they had burrowed like moles, building underground, establishing a vast, scientifically-controlled subterranean world, having the correct moisture, air, and temperature.

From the elevator, we stepped out onto a moving floor, which, sometimes becoming a moving stairway, ran through the rock tunnels connecting the various units of this underground city. The tunnel was dimly lit; and the situation in which I found myself was extremely haunting—each person observed with just enough light to make him solemnly and distinctly visible, the floor, moving forward carrying our motionless bodies to meet the Martians.

They, at what appeared to be evolution's end, were seated in a vast chamber, with a high-domed ceiling. Discriminatingly lit (as a cocktail lounge), the room was filled with smoke, the hum of pleasant conversation, the sharp, clear tinkling sound of glasses and of laughter. They were eighteen feet tall, thin, slim, delicate, beautiful, like Lehmbruck statues. Just as the small surface gravity of their little planet had permitted them at one time to construct buildings that towered into the sky, so this same gravity had allowed nature to design their bodies on a grander scale than man.

Our guide informed us that the Martians had attained a pure mechanical-civilization. They have devices for every conceivable occupation: door openers, cleaning and dressing machines, even memory tapes. So that there is very little left for them to do—but sleep. The Martians sleep most of the day, and spend their wakeful hours drinking. Little time is wasted on eating; sufficient calories are provided by the cocktails.

Our party attracted very little attention; seated, we were offered something to drink, a delicious alcoholic beverage, bubbling like molten gold. A few people at nearby tables glanced—or rather squinted—at us with a mild curiosity, then resumed their conversation; otherwise we were ignored. Was it an illusion, or were the Martians just slightly inebriated? In the faint light of the room, I could not be sure.

What the Martians saw of us could have been only hazy outlines, for they are slowly going blind, like the cave fishes that live in total dark-

(Continued on page 173)

VACATION ON MARS

(Continued from page 172)

ness, so that they need no sense of sight. Cave fishes (white) need no protective colour. The Martians I saw were as white as—as the Martians.

Do the Martians object to our inhabiting the surface of their planet? No. They feel that there is ample room for everyone. They are perfectly content, satisfied to live inside their planet and permit us to colonize the outside. Besides, the sunlight hurts their eyes.

I am now back in Monte Mars, where I am writing this letter. At 74, I feel like a youngster, because of the rejuvenating effect of the planet's gravity. Among other things, I want

to explore the polar regions of Mars; there are expeditions leaving for them regularly. There are also trips through the museums, in which the life span of the race is imprisoned in a progressive array of relics.

Furthermore, I like the Martians. I like their discriminating lighting, their sophisticated cocktail hour that goes on unending, the hum of pleasant conversation throughout their cities, the custom of protracted periods of delicious sleep.

I propose to make the expeditions first, then retire among the Martians.

I propose to have a lot of fun.

ABOUT THE FASHIONS IN RED — PAGES 156-159

The following is a list of stores throughout the country where the clothes shown on pages 156-159 may be found.

Atlanta, Georgia.....Rich's
Baltimore, Maryland.....Hutzler's
Boston, Massachusetts.....Wm. Filene's Sons Company
Brooklyn, New York.....Abraham & Straus
Chicago, Illinois.....Carson Pirie Scott
Cincinnati, Ohio.....The John Shillito Company
Cleveland, Ohio.....The Higbee Company
Columbus, Ohio.....The F & R Lazarus & Co.
Dallas, Texas.....Sanger's
Dayton, Ohio.....The Rike-Kumler Company
Detroit, Michigan.....The J. L. Hudson Company
Honolulu, Hawaii.....The Liberty House

Houston, Texas.....Foley's
Indianapolis, Indiana.....L. S. Ayres & Company
Milwaukee, Wisconsin.....Boston Store
Minneapolis, Minn.....The Dayton Company
New York City.....Bloomingdale's
Oakland, California.....H. C. Capwell's
Philadelphia, Pa.....Strawbridge & Clothier
Pittsburgh, Pa.....Joseph Horne Co.
Richmond, Virginia.....Thalhimer's
Rochester, N. Y.....B. Forman Co.
San Francisco, California.....The Emporium
St. Louis, Missouri.....Stix, Baer & Fuller
Winston-Salem, N. C.....Sosnik-Thalhimer's

SHIMMERING LEAVES

...to light the way through
the deep, rich colors of Autumn.

Each handset rhinestone
a study in dazzle.

At better stores.

the leaf pin about \$8
the contour earring about \$3
the hoop earring about \$5

JEWELS BY

Albert Weiss

ALBERT WEISS & CO., 15 W. 37TH ST., N. Y.

SALLY VICTOR
designs and signs
a Scarf and
Handkerchief for a
CAROL STANLEY
Signature Original

THE SCARF: a generous 36-square inches of fluid, floating pure silk, carefully hand-rolled, and flourishing a harvest of brilliantly-hued autumn leaves and tawny acorns... about 3.95

THE HANDKERCHIEF: a lavish square of sheer imported linen, printed to match, completely hand-rolled and exquisitely detailed... about 1.00

At fine stores, or write to *Carol Stanley*
10 East 38th Street, New York 16, N. Y.

Danslite

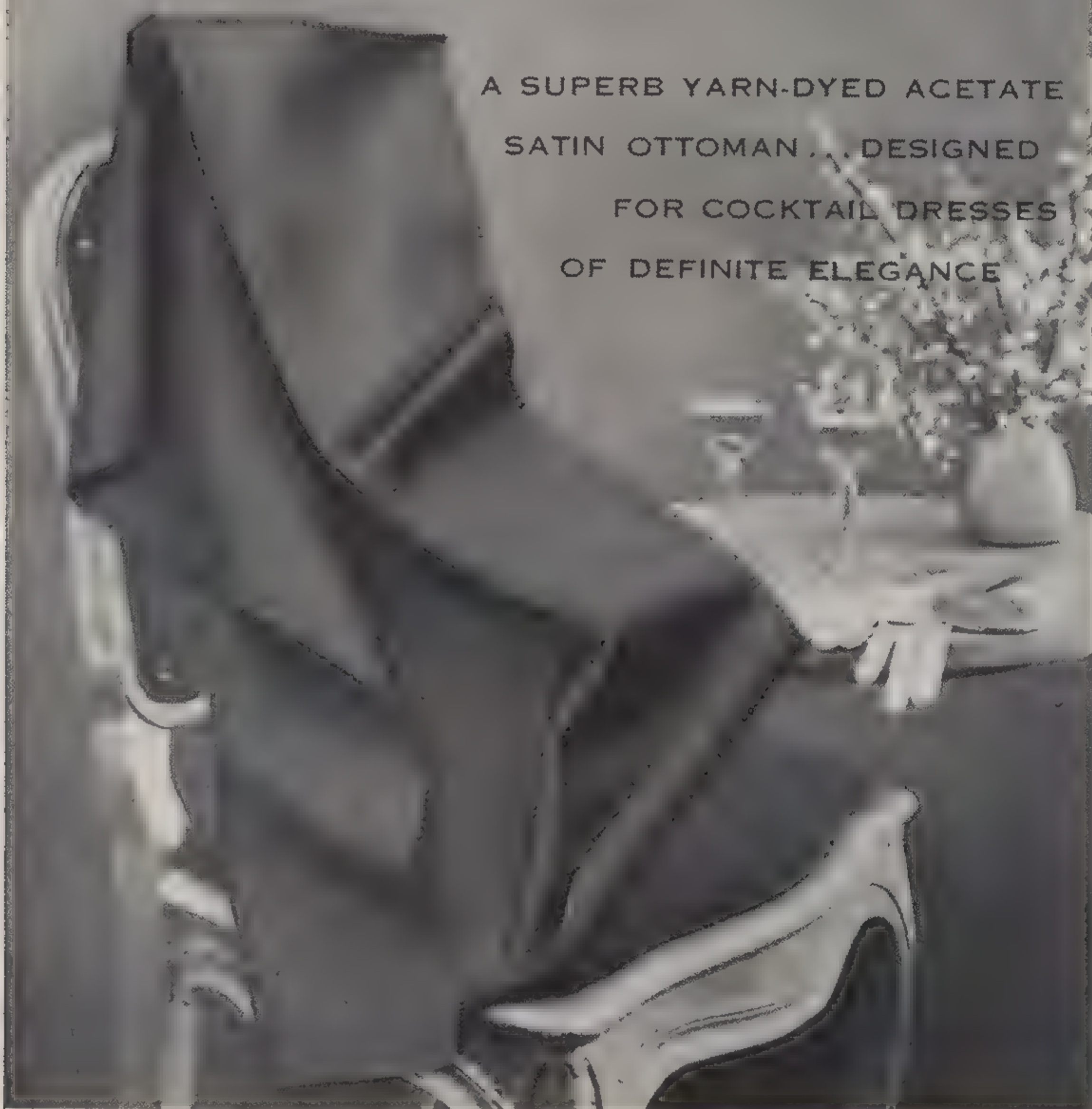
A RADIANT YARN-DYED
ACETATE TAFFETA...
CREATED FOR
SUPERLATIVELY BEAUTIFUL
FORMAL GOWNS



AN
EICHMANN
& HECHT
FABRIC

Pearl de Rib

A SUPERB YARN-DYED ACETATE
SATIN OTTOMAN... DESIGNED
FOR COCKTAIL DRESSES
OF DEFINITE ELEGANCE



EICHMANN & HECHT 119 W. 40TH STREET, NEW YORK, N. Y.



DISCOVERIES IN BEAUTY



Above: Shulton's gathering of fragrance from a summer garden, Liquid Petals. This cream perfume, meant to be worn on the skin only, has greater depth, longer lasting power, because of its sachet base. Macy's. *Left:* Shakti, the new, after-a-bath notion from Coty. A gossamer powder, Shakti whooshes out of its plastic bottle—onto you—at the slightest squeeze pressure; a special ingredient makes it a body deodorant. Stern's. *Below, left:* Now, another way of showering yourself with Arpege. The good news is in Lanvin's satiny new talc, Arpege-scented, stoppered in a black shaker stamped with the familiar gold Lanvin imprint. Bonwit Teller. *Below:* DuBarry Lotion Deodorant, a new anti-perspirant strong enough to keep underarms dry—without damaging clothing, irritating skin. Altman.

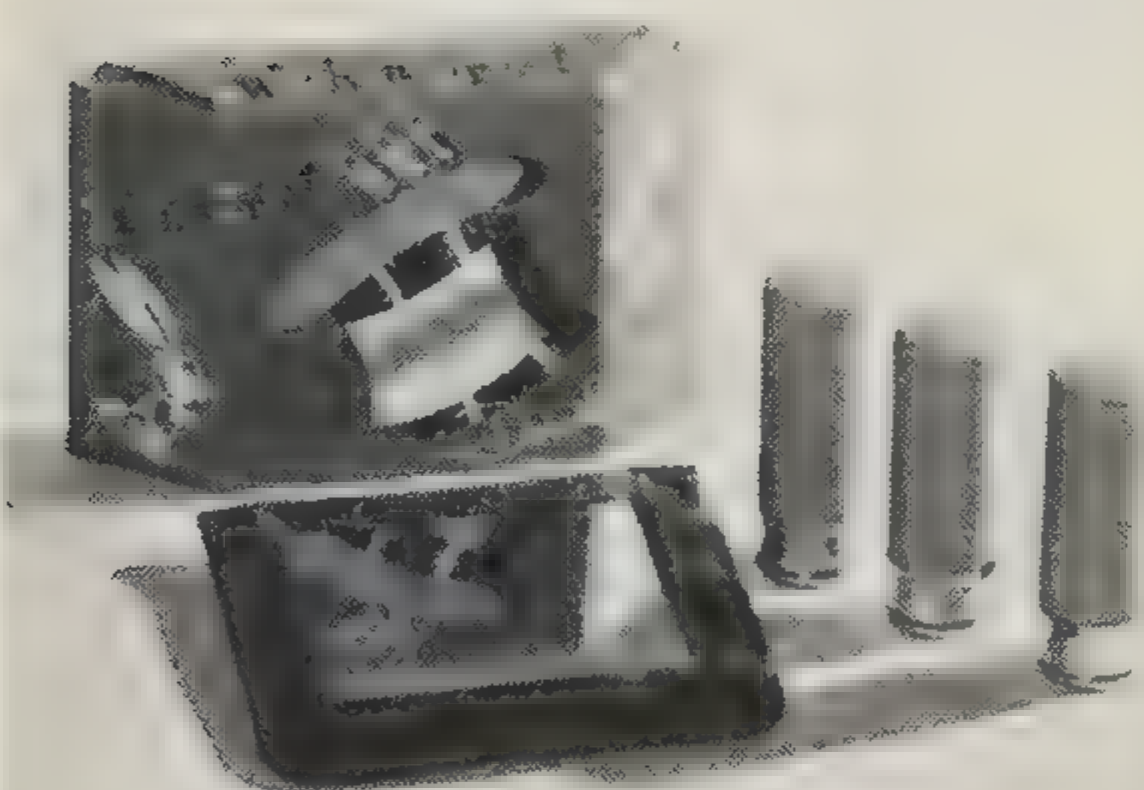


MIEHLMANN

DISCOVERIES IN BEAUTY



Here's a box full of plans. The plans have one purpose: to make you slimmer...perhaps healthier. The plan is called Calometric Weight Control and it consists of ten packets, one for every day of your diet. The packets unfold to illustrate the ample, but low in calorie, menus for that day, plus a dose of will power (little tablets that help discourage appetite, supplement your diet with vitamins). Rexall Stores.



Above, left. Dorothy Gray's Trick 'N Treat works out your lipstick colour schemes for you. The trick? Choose the kit keyed to your colouring, then wear whichever of the three lipstick shades will make the prettiest accent to your costume according to a little chart on the box. The treat, of course, is the creamy texture, the Super-Stay qualities of the famous Dorothy Gray lipsticks. At Arnold Constable. *Above, right.* Three good groomers that would make splendid travelling companions. A small clothes brush, a hair brush, a comb, fit neatly into a zippered case of gold-coloured material. By Breck at McCreery's. *Below.* Frou-Frou—what is it? Dictionary says: a rustling, the kind a taffeta skirt makes. It's the pretty name for Germaine Monteil's new flower-wreathed fragrance, too. A fragrance woven into a cologne, handsomely bottled in an urn; a satiny dusting powder. Lord & Taylor.



MIEHLMANN

Tweed KNIT IN A WOOL chenille



Inca Copper, Black, Royal Blue or Scarlet Rose combinations. Sizes 10-16. About \$35.00.

At these fine stores:

LORD & TAYLOR New York, N.Y.
THE BLUM STORE Philadelphia, Pa.
FILENE'S Boston, Mass.
THE WILLIAM HENGERER CO. .. Buffalo, N.Y.
JOSEPH HORNE CO. Pittsburgh, Pa.
FAMOUS BARR St. Louis, Mo.

for store nearest you, write:

BELDOCH-POPPER, INC., 1410 Broadway, New York



Exquisite Form's Circl-O-Form —
with or without "Floating Action"—

is the coolest, smartest underscoring for summer fashion. Give
your August wardrobe a "lift" with Circl-O-Form!

In Satin, Broadcloth or Nylon Taffeta;
A•B•C cups, all sizes, white only.
With Floating Actionfrom \$2.50
Without Floating Actionfrom \$2.00

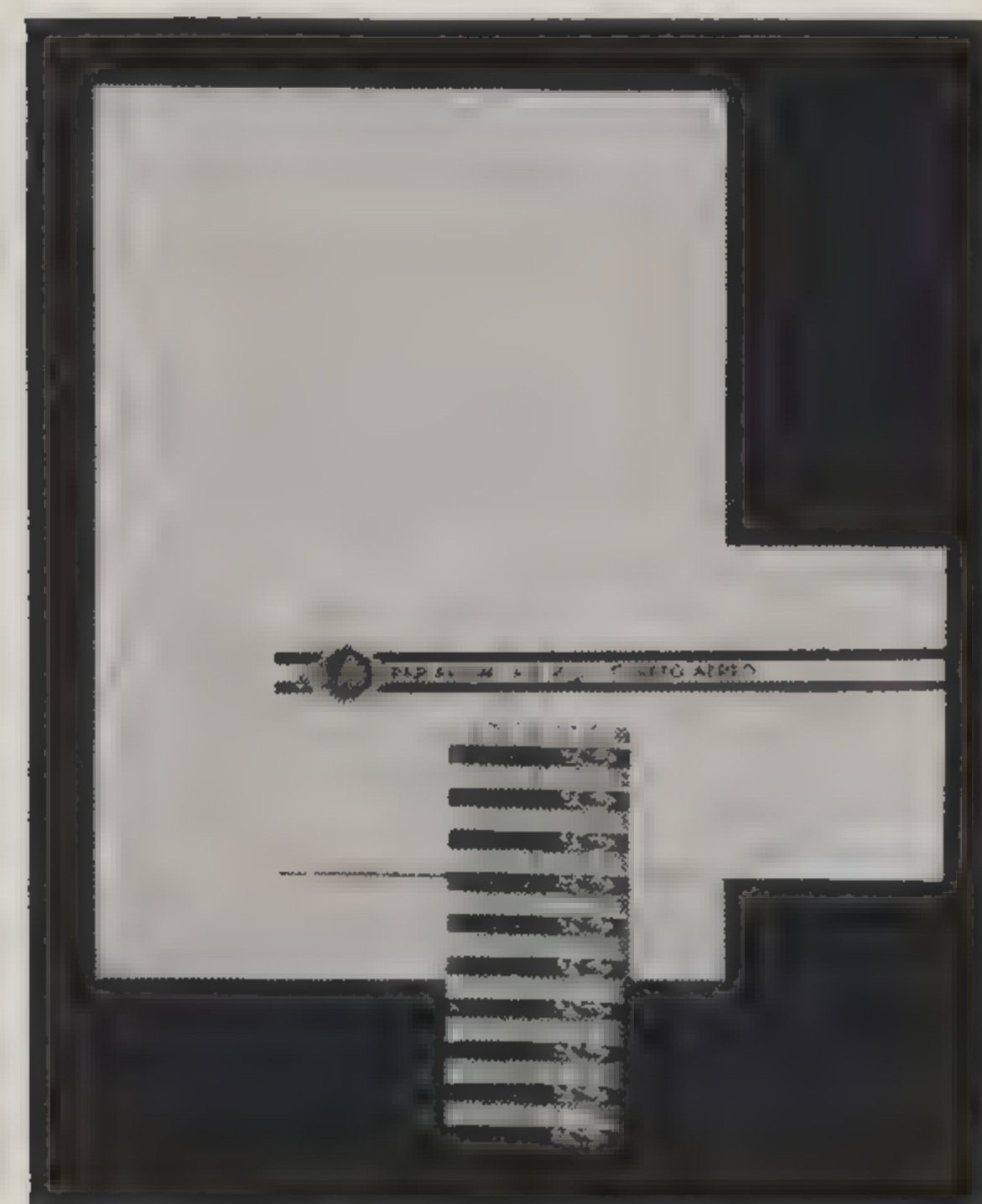
Circl-O-Form
WITH and WITHOUT FLOATING ACTION

Exquisite Form
BRASSIERES

Write Dept. 8V, 159 Madison Ave., New York 16 • Chicago 54 • Los Angeles 14 • Toronto



College
room-and-desk
brighteners



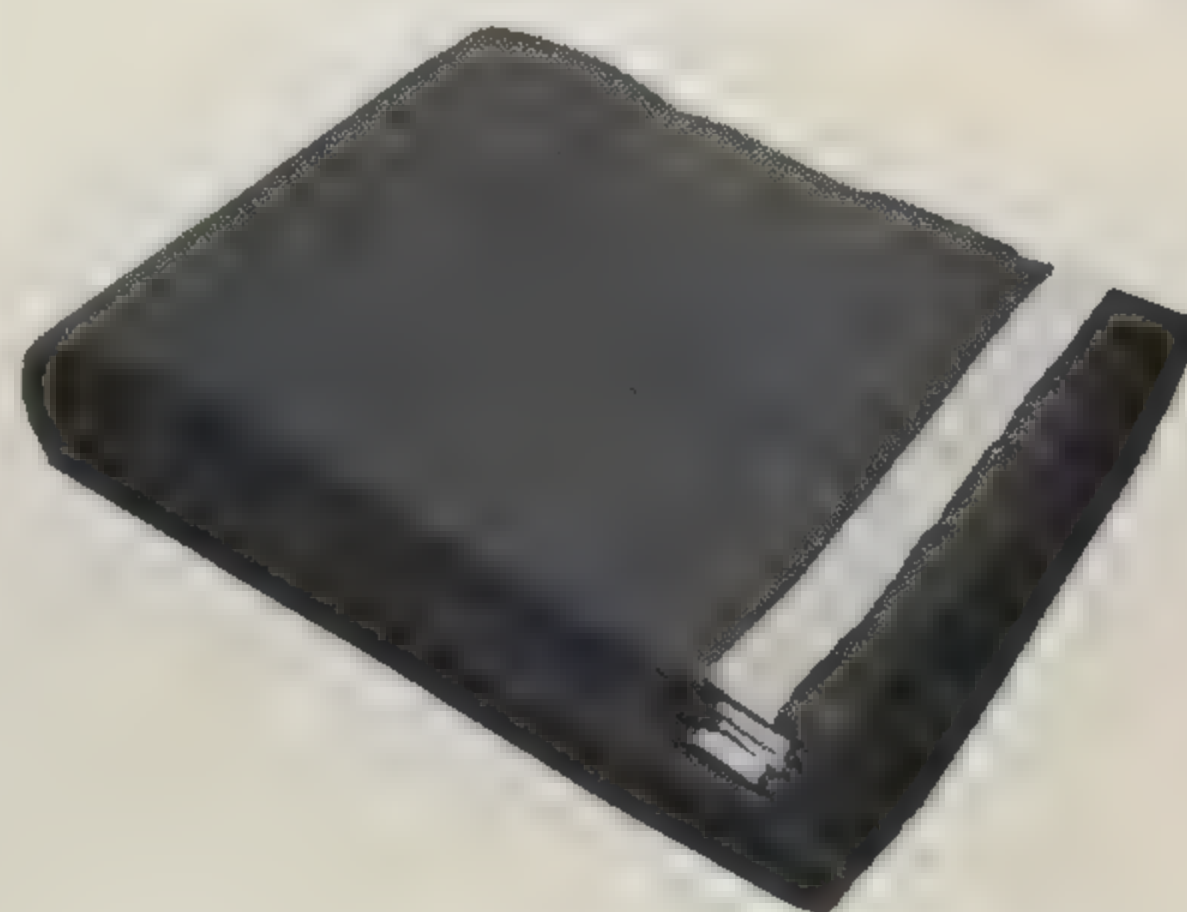
A college room, *au naturel*, is a slap at morale; so is a letter
lolling around on theme paper. Prescriptions here, to make
a difference between going to school, and living there.

Above, left: Two of six sizes of stationery, from sheets large
enough for typing, and double-page paper (both shown) to
informal cards, all white, with envelopes. A supply of all six, \$4.

Above, right: Good-size sheets (36) of white air-mail paper
with opaque envelopes (24), plus air-mail stickers, \$1. *All
papers by White & Wyckoff, at Saks Fifth; Neiman-Marcus.*



GRIGSBY



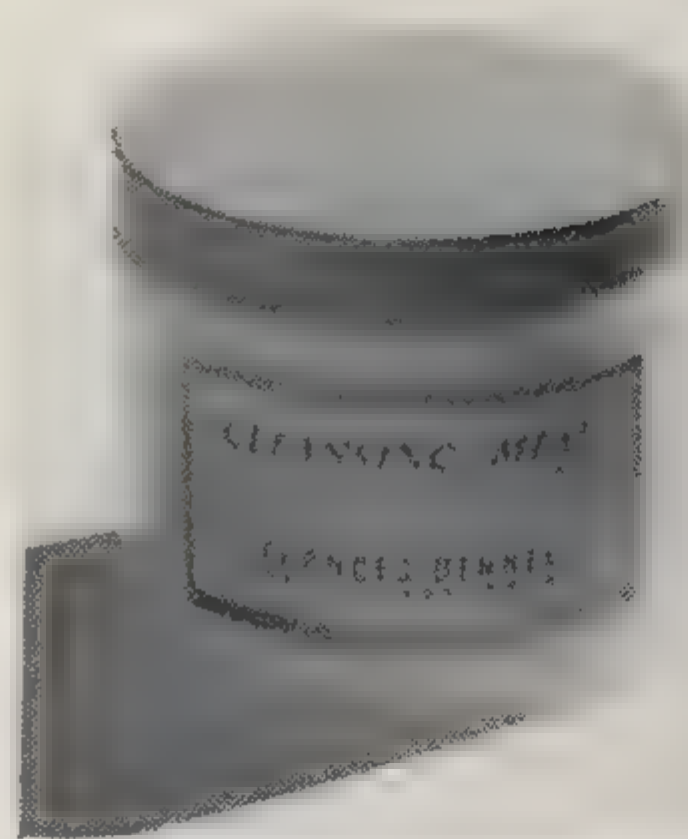
Above, top: Café curtains, young, neat, and reviving, in wash-
able cotton woven in dark blue, red, or green stripes. By Craig,
\$8 a yard-high pair. Clips, by Ottavia, to hold the curtains, are
10 cents each. Curtains and clips are all at Lord & Taylor.
Above: A blanket to colour a whole room—scarlet red, ribbon-
bound in grey, blue, and black stripes. By North Star in
wool, \$17; Altman; Strawbridge & Clothier; Marshall Field.

DISCOVERIES IN BEAUTY

Trouble shooters for young complexions not always at their clearest, fairest. 1. Frances Denney's Formula A.B.C., a soothing lotion that destroys up to 99% of the skin bacteria that result in surface blemishes. 2. Frances Denney's Cleansing Meal makes a gentle abrasive paste that frees clogged pores of impurities so they can function properly. Twice a week for this skin refining treatment. 3. By Dermetics: a line-up of capable performers, all bottled in plastic, that help maintain (or achieve) the prettiest complexion you've ever worn.



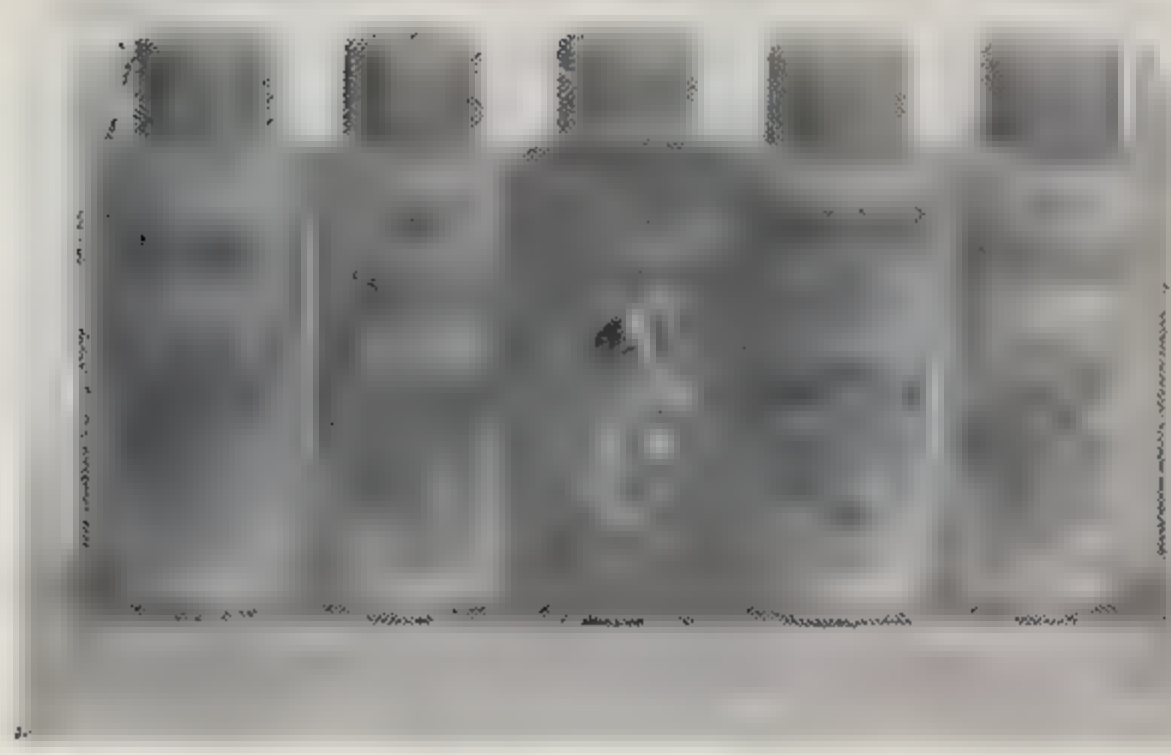
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MIEHLMANN

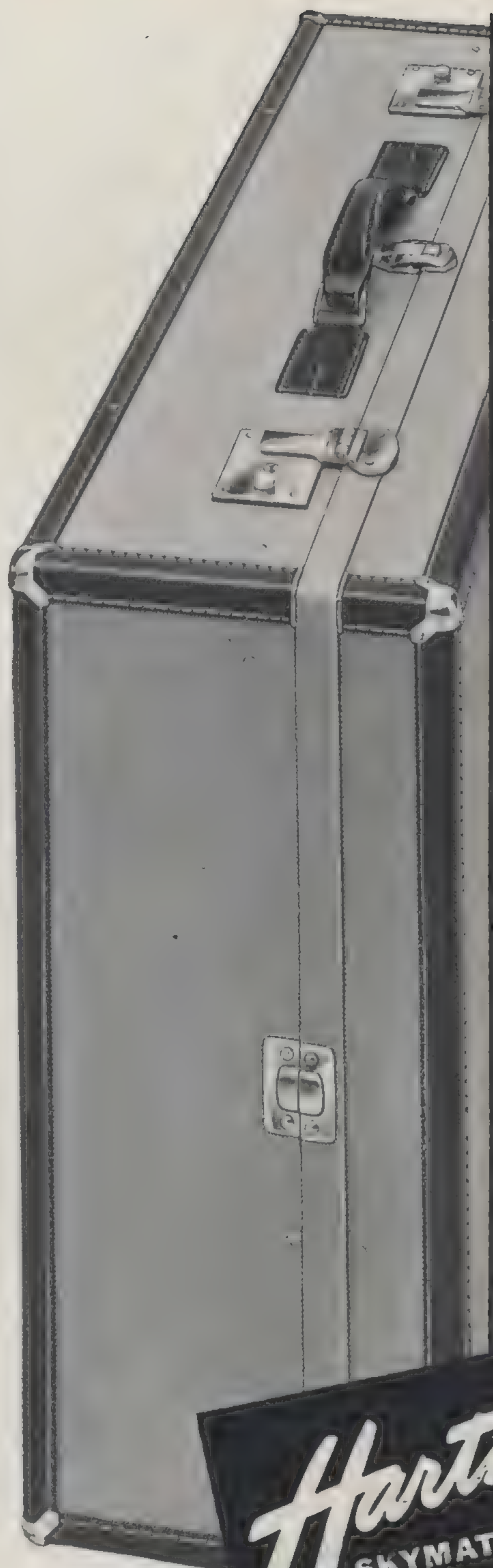


5



6

4. Elizabeth Arden's pretty camouflage for young complexions. Soothing Lotion is flesh-tinted to wear under make-up, medicated to heal blemishes. Feather-Light Foundation adds just enough base for powder to cling to—and look natural. 5. New clarity for complexions: Harriet Hubbard Ayer's cream-based Beautifying Mask rouses the circulation, soaks up excess oil, smooths and readies the skin for make-up. 6. Cooling comfort for disturbed skins to wear under make-up: Helena Rubinstein's Snow Lotion. Medicated Cream dotted on troubled spots, treats them while you study, while you sleep.



This
luggage
is the
economically
wise (and
lavishly
fashion-wise)
choice for
the
school-goer



Shown in Buckskin Tan canvas, the Pullman Case with tray, \$100. One of fifteen models in this wonderful Skymate Ensemble. Prices from \$60.

Now, more than any other time in your life, you should have *good* luggage. School travel makes so many and such varied demands. Going and coming. Vacations, weekends, trains, planes . . . who knows where you'll be off to, or how you'll get there. Skymate Luggage equips you for everything. And such beautiful equipment! Slender, un-bulging pieces of luggage that will carry your clothes in the smoothest possible fashion. So delightfully light, too. And if you give a care about how your luggage will look after four such very full years of travel . . . you'll be sure to choose Hartmann Skymates.

Of course, the wardrobe trunk is a tradition at school . . . and trunks, in the finest tradition, are by Hartmann. In Buckskin Tan, \$245. Other Hartmann Wardrobe Trunks from \$125.

PRICES PLUS EXISTING TAX

Write for the name of your nearest Hartmann Retailer

HARTMANN COMPANY • RACINE, WISCONSIN



Who will look after Anna.... where will she go?

This is Anna, aged 3½. She and her mother have known only loneliness and endless despair. Her parents, driven from their native Latvia, met in a forced labor camp in Germany. Here, Anna was born. Broken in health and in spirit, Anna's father died in anguish for his loved ones. With little more hope than at the beginning, and in spite of utter misery, Anna and her mother fled into the Western Zone, driven by a fierce longing for home and roots. Home has been a DP barracks, cold, bare and damp. To them all is lost. There is no chance to emigrate. The young mother now has TB. . . . Who will look after Anna . . . where will she go?

There are thousands of children like Anna. For them war's end has brought no respite from hunger, cold and terror. Your help can mean hope and security . . . the chance to live in a free world in peace and love. The Plan is dedicated to peace in one world where our children will have to live with these children. We need your help to help them!

You alone, or as a member of a group, can help these children by becoming a Foster Parent. You will immediately be sent the case history and picture of "your" child upon receipt of application with initial pay-

ment. Your relationship with "your" child is on a most personal level . . . we do no mass relief. Each child, treated as an individual, receives food, clothing, shelter, education and medical care according to his/her needs.

"Your" child is told that you are his/her Foster Parent, and correspondence through our office is encouraged. At once that child is touched by love and a sense of belonging. The Plan is a non-political, non-profit, non-sectarian, independent relief organization, helping children in Greece, France, Belgium, Italy, Holland, England, Western Germany and Korea, and is registered under No. VFA019 with the Advisory Committee on Voluntary Foreign Aid of the Department of State.

Funds are needed desperately for plastic surgery, artificial limbs, artificial eyes, that the children who have suffered so cruelly may have the necessary aids to give them some comfort, hope and love. Your help is not only vital to a child struggling for life itself—but also toward world understanding and friendship. Your help can mean—and do—so much. Won't you share with one of them please, and let some child love you?

Contributions Deductible From Income Tax

Foster Parents' Plan For War Children, Inc.

55 W. 42nd Street, New York 36, N. Y.

Partial List of Sponsors and Foster Parents

Arturo Toscanini, Mary Pickford, Mrs. William Paley, Dr. John Haynes Holmes, Jean Tennyson, Helen Hayes, Dr. Howard A. Rusk, Edward R. Murrow, Ned Calmer, Mrs. Gardner Cowles.

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FOSTER PARENTS' PLAN FOR WAR CHILDREN, INC.

V-8-53

55 W. 42nd St., New York 36, N. Y.

In Canada: P. O. Box 65, Station B, Montreal, Que.

LO. 4-6647

A. I wish to become a Foster Parent of a War Child for one year. If possible, sex
I will pay \$15 a month for one year (\$180). Payment will be made monthly (),
quarterly (), yearly (). I enclose herewith my first payment \$

B. I cannot "adopt" a child, but I would like to help a child by contributing \$

Name

Address

City Zone State

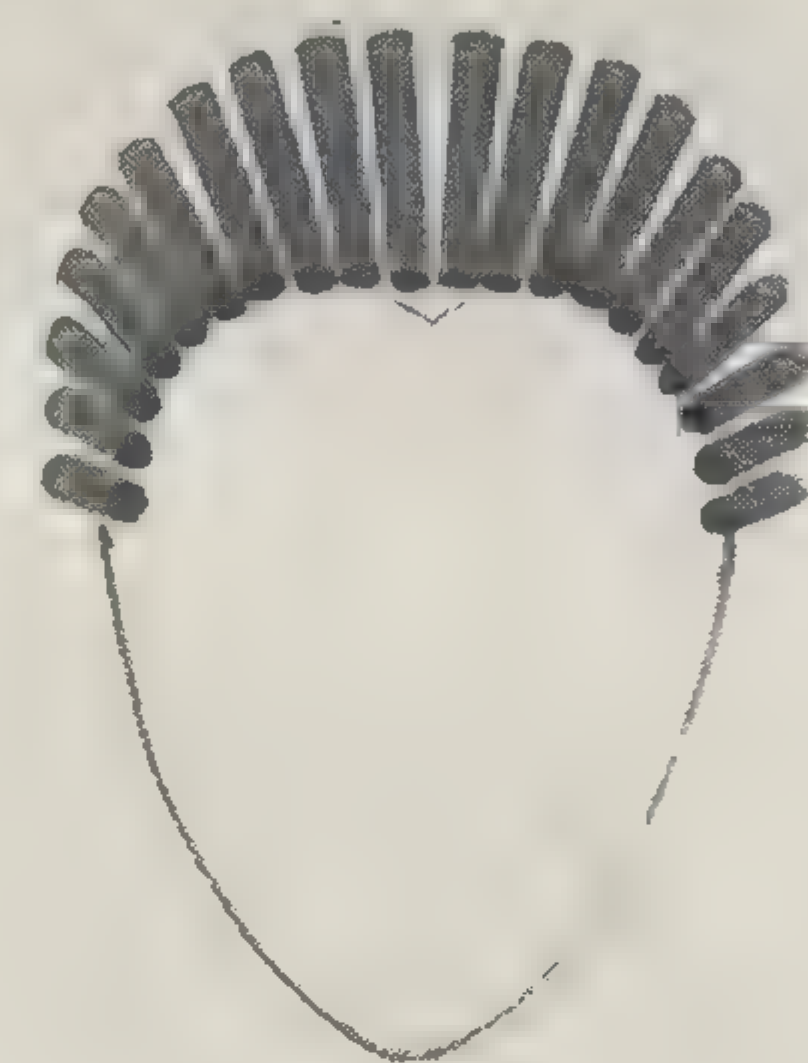
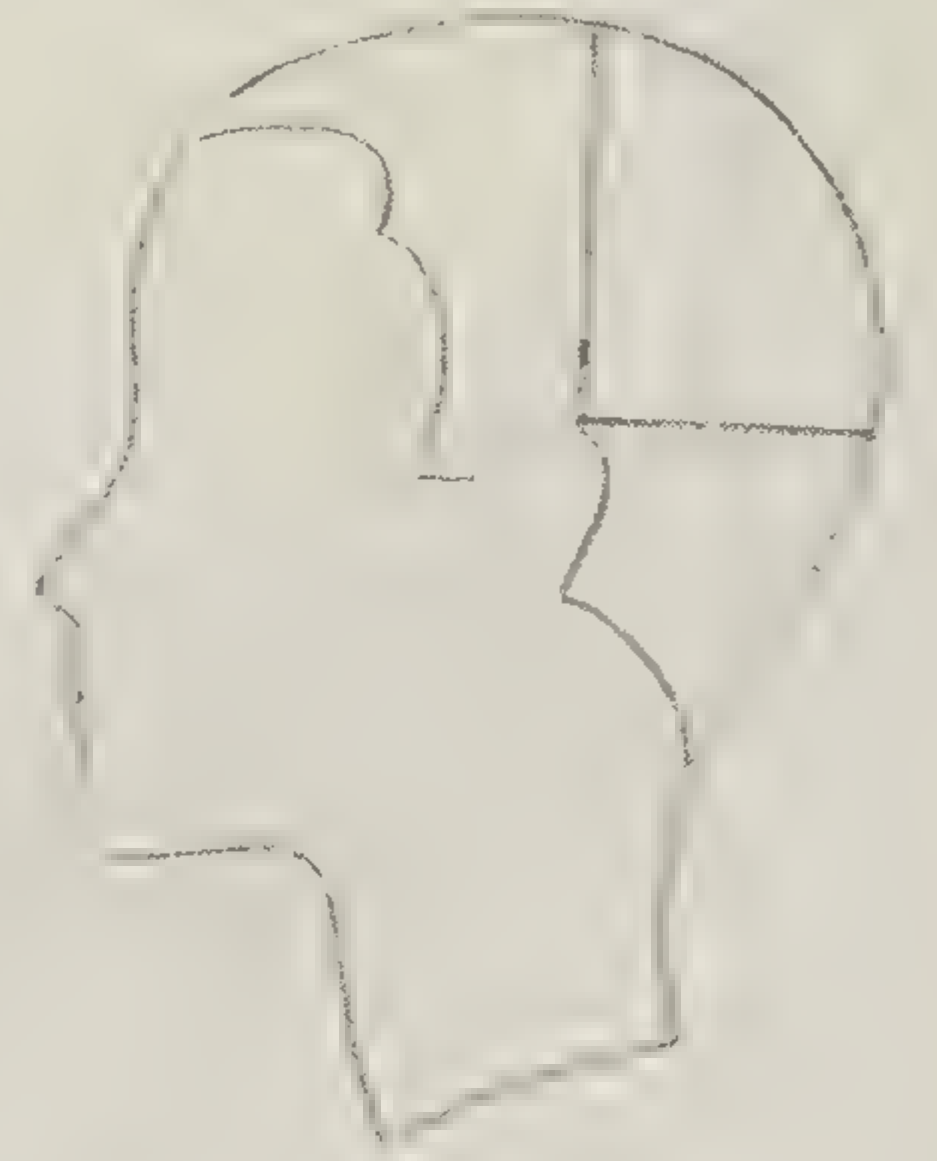
Date

Contributions are deductible from Income Tax

New patterns of behaviour

Blueprinted here, directions for blocking the hair, placing the curlers for the Shadow Wave permanent that underlies the coiffure on page 166. Naturally, directions for using the lotions of any home permanent must be followed to the letter, to the minute, for best waving results.

1 The hair is blocked into sections, according to the degree of curl needed, the direction the hair takes in the set.

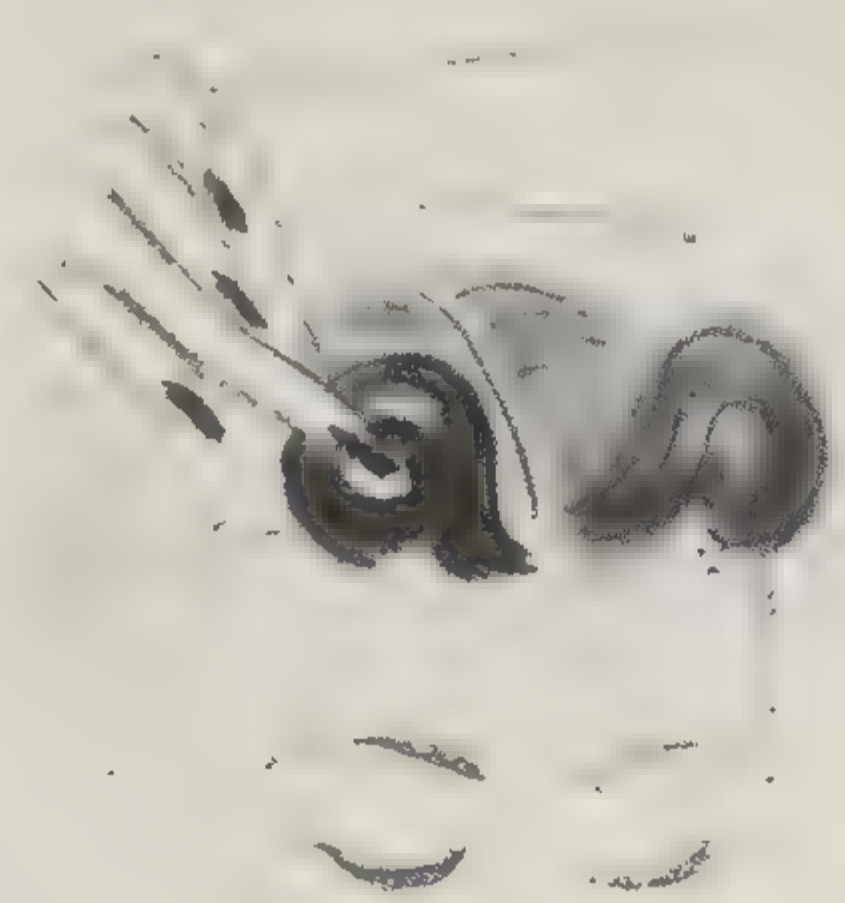


2 Slant the curlers back from the face a little; wind even strands of hair close to the scalp.



3 The back hair is set here with a maximum number of curlers; the right amount of curlers may depend on hair length, on thickness.

*A further footnote for setting the Bobbi permanent on page 167; for winding the pin curls for the set on page 166. The new technique for pinning curls is not to pin them flat. Wind the hair neatly around the finger, then slip off, as usual. The curl is then tucked in against the point where the hair arches from the scalp, the prongs of the bobby pin inserted through the centre of the loop.



***** The slight arch of hair, kept intact, makes a bouncier curl, deeper, springier waves.

TANGIER

BY RODOLFO CALTOFEN

OPEN to the splendour of the African sun, the town lies among rank green gardens, stretching up the white chalk cliffs like an amphitheatre. In the distant background, the long mountain ranges of Morocco are violet through a veil of haze.

Simple world travellers, speculators, smugglers, and dubious barons, and Europe-fatigued men, refugees and tourists, find themselves in Tangier. In this "free port," there is no article which is not bartered. Gold bullion of South Africa, Parisian goods, and above all perfume essences, silk, and porcelain are traded in enormous quantities from Casablanca to Tangier and from there to Lisbon or Madrid.

The centre of Tangier is the *change-bourse* in the cinema "Paris," with its plush chairs in the theatre pit. Brokers sound five-minute "ultimatums" on a gong for their clients. Nobody is surprised when in the last second a man with open shirt changes one hundred thousand Roumanian *lei* or two hundred and fifty thousand Spanish *pesetas* into dollars. In such moments, the *bourse* is dominated by a nearly Babelian confusion of languages. But offers softly murmured in small dark bystreets near the cafés are still higher.

The direction of the international district of Tangier is in the hands of a commission composed of England, France, the U. S. A., and others and a group of native representatives of the Sultan of Morocco. Daily, weekly, monthly, new businesses are born, anonymous or with names which suddenly have a world reputation. It is said that, since the end of the war, twenty-nine banking establishments have opened in Tangier, and more than four thousand new firms have been registered in the commercial register-general.

Tangier has modern blocks of flats and villas amid large gardens and shops with the latest Paris fashions and the most modern American machines. Cars run through the city, and busses connect it with Tetuan, Fez, and Casablanca. Though the low taxes and cheap living prices bring

many people to live in Tangier, people who fish or play golf and tennis, and stretch out in deep armchairs, drinking *gin tonico*, it is still the world of the Moors that fascinates. Through the monumental Arch of Bab el Marsa, Europe and the twentieth century are forgotten. In the shade of the dazzling white, windowless walls, muffled-up women pass quickly, men sit like statues, movelessly, with their legs crossed. Angular, narrow lanes, paved with rough stones, lead steeply up to the height of the ancient Moorish town.

Here, in the *Socco*, the market place, great heaps of bread, butter, and sheep cheese are piled up. Coloured silk cloths shine. Weapons and blades, the Moor's pride, sparkle in the sun. Again and again, carved on lockets and brooches, is a hand with outstretched fingers, the hand of Fatima, Mahomet's daughter. It is her power to avert misfortune and pain and the spell of the evil eye. The look of the traders glides, full of awe, over the symbol and on to the white-gold mosques.

In the *Grand Socco* is the fine building of the former German Embassy, now the residence of the Mendoub, the Moorish official in charge of native affairs, and here, too, are the elegant façades which distinguish the ancient Moorish buildings on the Kasbah. A thousand years have passed since the Moslems erected the castle there. From the top can be seen the place along the Boulevard Antée where the ancient Roman town, Tingis, has been excavated. Down the hillside, the Jews live in the narrow lanes, strictly separated from the Moors, in the same manner as they were centuries ago.

Young women stealthily look from behind the neatly railed and curtained balconies of the Moorish buildings, quickly drop their veils when a glance catches them. Old men, long-bearded, in flowing caftans, stride on preoccupied. Black-curved children play in the dust of the gutters. The smell of flowers is intoxicating, and in a nearby Israelite cemetery the cypresses whistle.

FASHION CAREERS

Fashion markets, fabric styling, ready-to-wear buying, fashion coordination, advertising, editorial work...these are some of the subjects to be studied in the Thirteenth Fashion Training Course, offered by The Fashion Group, Inc.

The course of ten lectures will be given on Monday evenings from 6:30 to 8:30 P.M., in Carl Fischer Concert Hall, 165 West 57th Street, New York, beginning Monday, September 28 (no lecture on October 12), ending December 14.

The course is open to both men and women; there are no entrance requirements. Enrollment fee for the

full 10 evenings is \$15, and those taking the entire course are eligible to try for cash prizes—one of \$100 and two of \$50 each—by writing an essay on the course.

Students completing the course may register with The Fashion Group's Placement Bureau; there is no fee for this service.

For information and registration forms (ready in August), send a post card with name and address to:

THE FASHION GROUP, INC.
9 Rockefeller Plaza
New York 20, N. Y.
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ParaMont

Natural or oatmeal in Warren of Stafford Llama-wool backed by a drop belt. Sizes 8 to 18, about \$90.

Created by Paramount Coat Company, Minneapolis.



Baroque Pearl Nuggets*

So wonderful with their look of chunkiness...these gleaming white pearls* with golden links. Bracelet with jeweled medallion, about \$4.00; drop earrings, about \$2.00. At leading stores everywhere.

Plus 20% Fed. Tax
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Handcrafted to be treasured...priced to be practical!



The Reds Broke Through

*Marine S/Sgt.
Archie Van Winkle
Medal of Honor*



ATTACKING IN DARKNESS, a superior Red force had smashed through B Company's defense line, near Sudong. Staff Sergeant (now Second Lieutenant) Van Winkle's platoon lay pinned under murderous fire. The entire Company faced destruction.

Passing a command to his platoon, the sergeant leaped from cover, led a rush against the enemy. A bullet shattered his left elbow, but he kept going.

The left-flank squad got separated. Sergeant Van Winkle dashed 40 yards through heavy fire to bring it in. A grenade seriously wounded his chest. Still, lying on the ground, he continued to direct the fighting.

Finally he was evacuated, unconscious from loss of blood; but the break had been plugged, the Company saved.

"I found out firsthand," says Sergeant Van Winkle, "that the Reds respect only one thing—strength. But America has plenty, thanks to our armed forces who serve in the field—and good citizens at home who invest in our country's Defense Bonds! I believe in Bonds—as savings to protect my family and as strength to protect my country. I own them—and I hope you do, too!"

★ ★ ★

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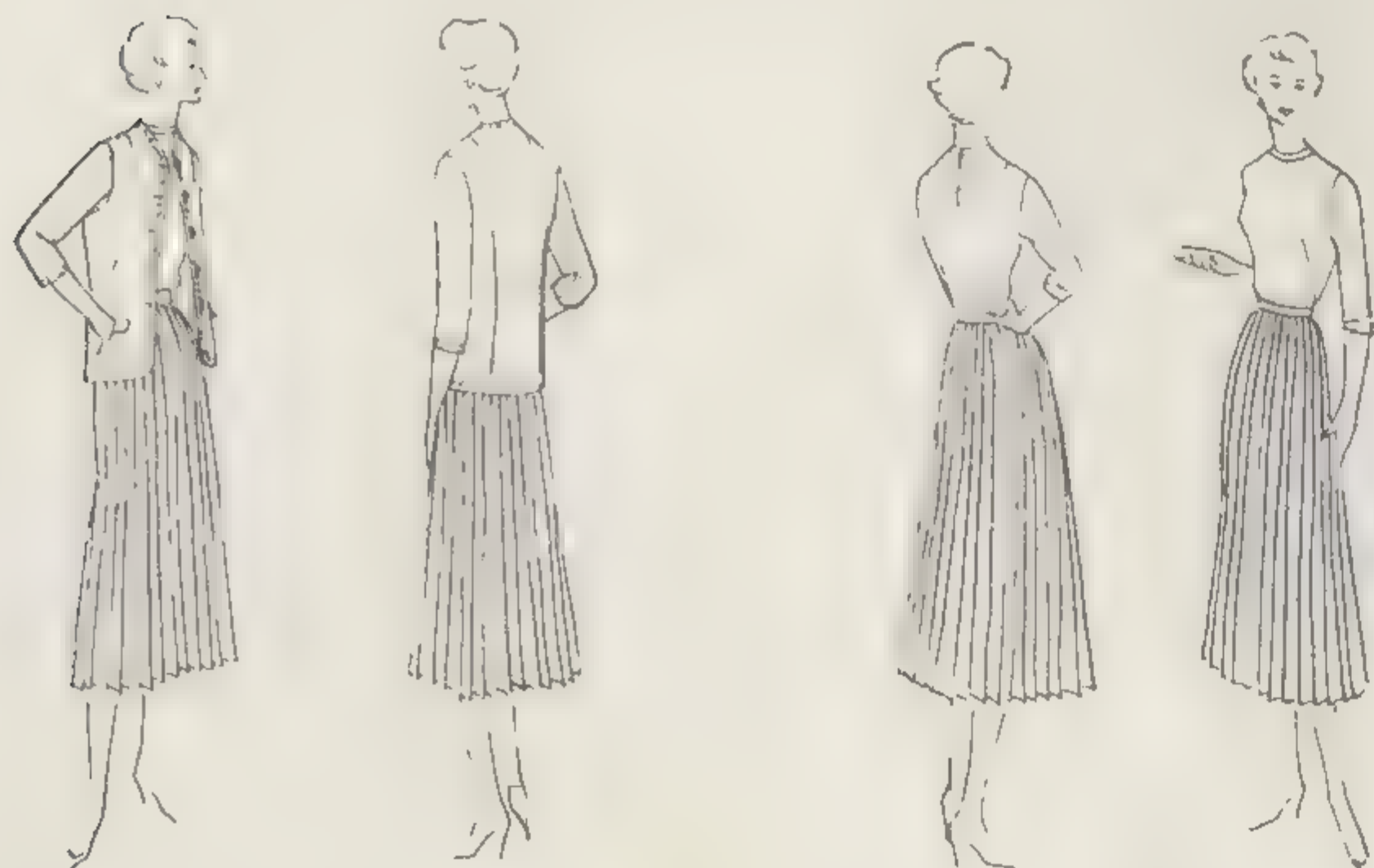
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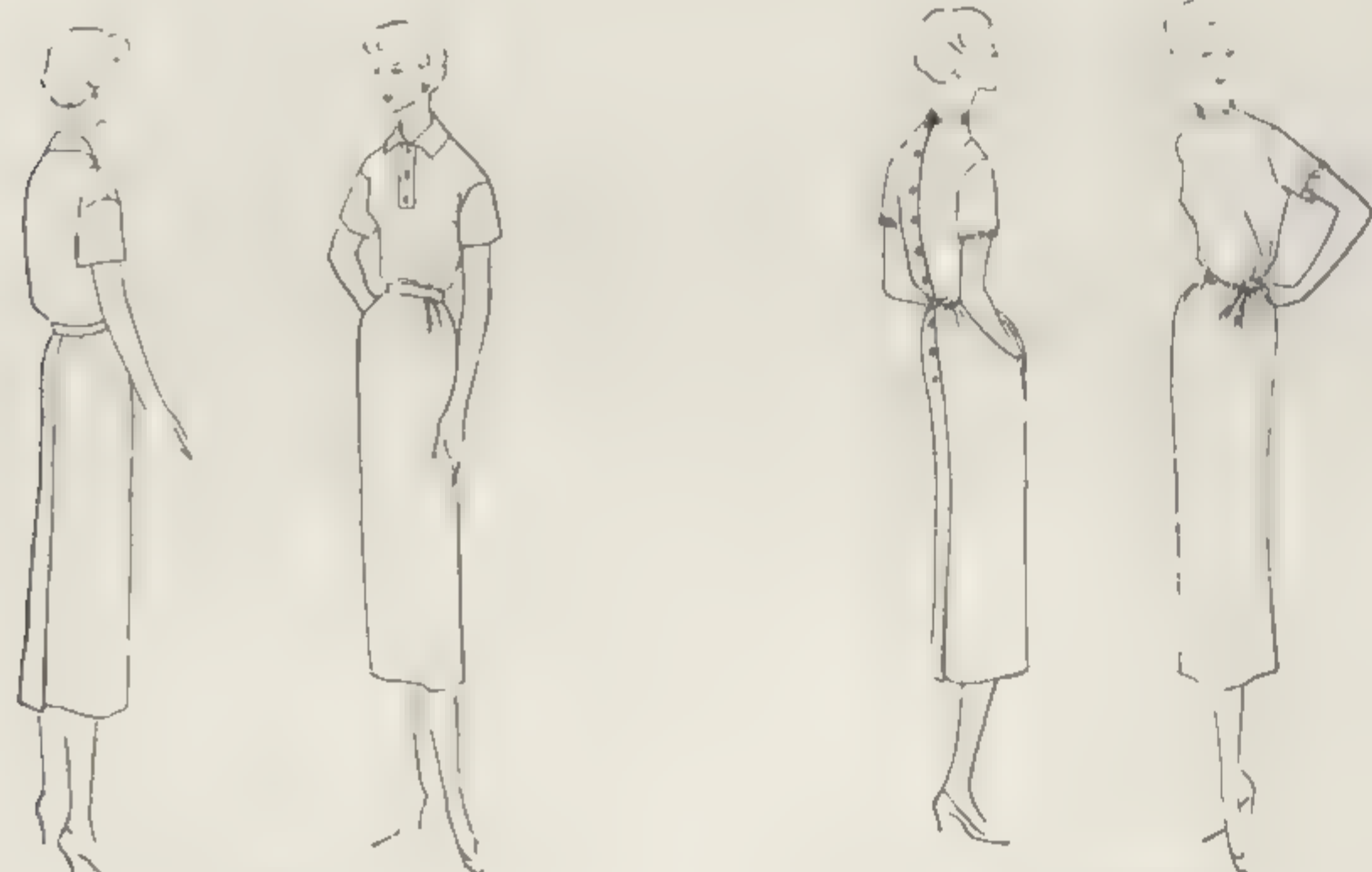
(Back views of Patterns shown on pages 154-155)



8077
7694

7394
7691

Above: Cardigan, Vogue Pattern 8077, "Easy-to-Make." Sizes 12 to 20 (30 to 38), 40, 42. For 16 (34), 2¼ yds. 35" fabric with nap. 50c. T-shirt, Vogue Pattern 7394, "Easy-to-Make." Sizes 12 to 20 (30 to 38). For 16 (34), 1¾ yds. 54" fabric. 50c. Skirt, Vogue Pattern 7694. Waistband sizes 24 to 32. For size 28, 27/8 yds. 54" fabric. 50c.



8072
8052

8083

Above: Polo shirt, Vogue Pattern 8072. Sizes 12 to 20 (30 to 38). For 16 (34), 1¾ yds. 54" fabric. 50c. Narrow skirt, Vogue Pattern 8052, "Easy-to-Make." Waistband sizes 22 to 32. For 28, 1¾ yds. 54" fabric. 50c. T-shirt dress, Vogue Pattern 8083, "Easy-to-Make." Sizes 12 to 20 (30 to 38). For 16 (34), 2¾ yds. 54" fabric. 60c.

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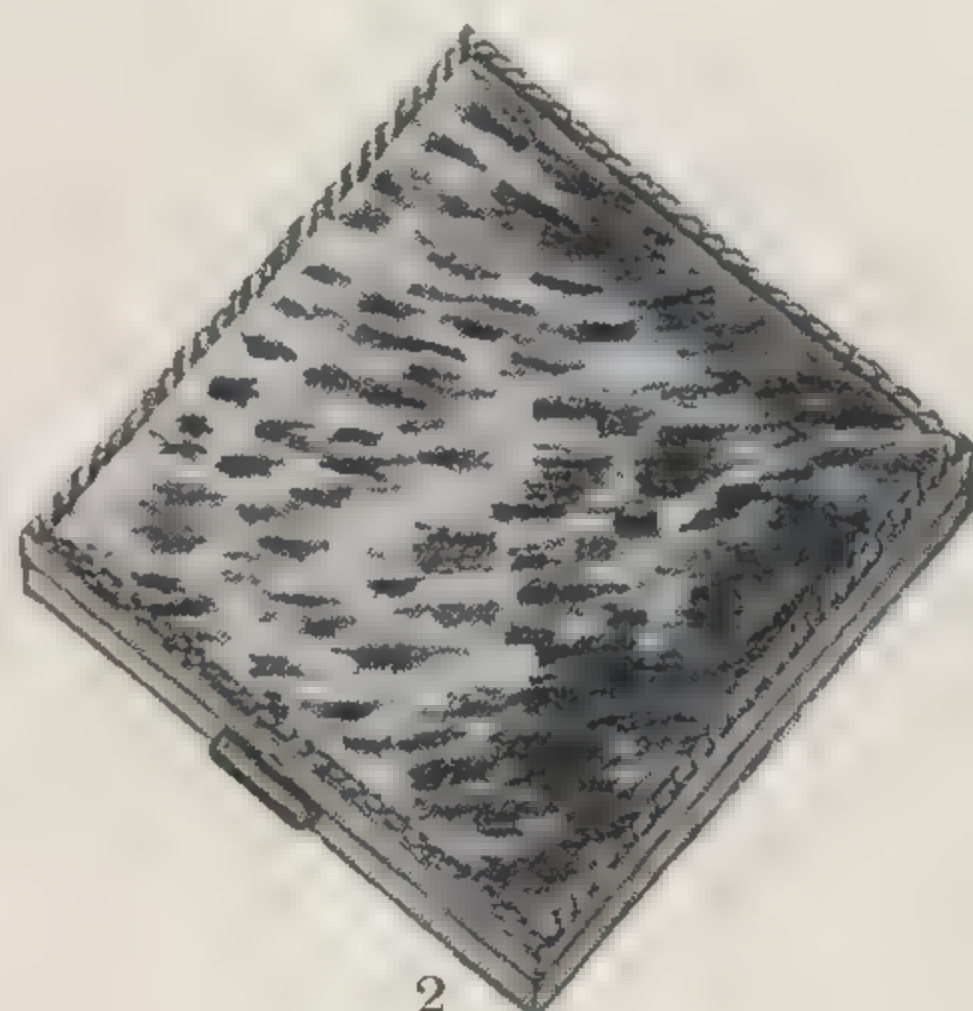
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By Volupté, \$7.50 plus tax at Lord & Taylor.
3. The fringed glove—here the fringe is organized into gilt-tipped tassels, added onto black cotton gloves. By Van Raalte, \$3.50, at Bloomingdale's.



4. Narrow calfskin belt—
this one's interest,
an encirclement of gold tooling.
By Criterion, \$4 at Tailored Woman.
5. Neckline filler
(fill-ins are news): reversible bib
that's gold corduroy on one side,
striped gold-and-black silk
on the other. For under a blazer,
over a sweater—sometimes pinned with a gilt star.
Bib by Vera, \$3 at Saks Fifth.
Pin by Carnegie, \$5 plus tax at Bonwit Teller.



SKETCHES
BY DAGMAR

SUMMER SOUPS

By Lulu B. Hammond

ICED CUCUMBER SOUP

6 tablespoonfuls finely chopped onion
2 cupfuls peeled chopped cucumbers
½ cupful water
½ teaspoonful salt
Pepper to taste
1¾ cupfuls chicken broth
4 level tablespoonfuls flour
½ cupful milk
¾ cupful cream

Cook onions, cucumbers in water and salt over low heat in covered pan until very tender. Remove from stove and add chicken stock. Mix flour and milk and add to vegetable mixture. Cook until slightly thickened. Remove from heat and strain through fine sieve. Add cream, mix well. Chill thoroughly, and serve.

CHILLED CURRY SOUP

6 cupfuls chicken broth
1 cupful beef broth
1 pint heavy cream
1 teaspoonful curry powder
2 tablespoonfuls sherry

Heat soup broths in double boiler, remove from heat, add cream, stirring constantly. Blend curry with a little milk and add to broth; cook slowly but avoid boiling. Remove from stove, add sherry and blend well. Place in refrigerator to chill. When ready to serve, put one thin slice of tart apple (which has been rubbed with a little lemon juice to keep from discolouring) in each soup cup.

SPRING SOUP

2 lbs. green peas
1 qt. chicken broth
3 tablespoonfuls butter
4 tablespoonfuls flour
1 qt. milk

Wash and shell peas. Cover pods with chicken broth and cook covered for ½ hour. Drain, discard pods, and cook peas in same broth until mushy. Put through fine sieve. In another saucepan, melt butter, add flour and milk, stirring constantly to make thin cream sauce. Combine sauce and peas and season with salt and pepper to taste. This soup may be served hot or ice cold.

CREAM OF WATER CRESS SOUP

1 bunch of fresh water cress
3 cupfuls of chicken broth
½ cupful butter
2 tablespoonfuls flour
1 cupful milk
Salt and pepper, pinch of nutmeg,
chopped parsley

Wash water cress well and chop fine. Add the chicken broth and bring to boiling point. Simmer over low heat for 20 minutes. Mix flour and butter with a little water until smooth, add to stock, and cook slowly until thickened. Add cream and seasonings. Tint with a drop or two of green vegetable colouring and sprinkle with minced parsley. Serve hot or cold.

WINE SOUP

1 pt. Chablis
1 pt. water
1 stick cinnamon
1 teaspoonful flour
3 tablespoonfuls sugar
3 eggs
Juice of ½ lemon
Grated peel of ½ lemon

Beat eggs and add sugar gradually—beating continually. Add lemon juice, grated peel, and flour. Beat until thoroughly mixed. Add water, wine, and cinnamon. Cook over low flame, stirring constantly until hot (but do not boil). Remove cinnamon and serve steaming hot.

LETTUCE SOUP

1 head Boston lettuce
1 bunch water cress
2 tablespoonfuls butter
4 cupfuls chicken broth
2 egg yolks
1 cupful cream
Salt and pepper
2 tablespoonfuls cognac

Wash lettuce and water cress and chop fine. Sauté lightly in butter until light brown. Add chicken broth. Simmer over low flame for 45 minutes. Remove from flame. Add egg yolks beaten with cream, stirring constantly. Do not boil. Season with salt and pepper to taste. Add cognac and serve, either hot or cold.

THE ART OF NON-CONFORMING

(Continued from page 141)

its opposite—enslavement—by means of substituting collective judgments for the summation of individual judgments on which true democracy must ever rest. True democracy, in fact, *requires* a non-conforming citizenry. Its worst and most dangerous allergy is the impulse to conform. The greatest and most enduring achievements have been due to individual skills and insight. Why, then, should we suppose it to be otherwise today? Shakespeare, rightly, always made the mob ignoble, cruel and unstable. His mobs laud a Coriolanus or a Caesar one moment, and shout for his blood the next. On Golgotha, likewise, the mob easily forgot the first Palm Sunday, and called for the release of Barabbas, obediently echoing the cry: "Crucify him! Crucify him!" In such circumstances, the temptation to conform is very great indeed. Even one of the Apostles, Saint Peter, succumbed to it.

Nor is it only on dramatic occasions that this temptation presents itself. In, for instance, matters of taste it is constantly operative—whether to follow inertly a prevailing popular fashion, or, what is even more insidious, to go along with some dreary little *avant-garde* coterie, irrespective of one's personal judgment or predilection. Yet what exhilaration, what a sense of life's salty tang, when the decision not to conform is taken! What a wonderful sense of freedom on becoming released from the necessity of repeating, let alone believing, the vast rubric of the Century of the Common Man. It is like driving monotonously along a turnpike road, mile after weary mile, and then suddenly realizing that all around are expanses of a delicious and varied countryside to which access is readily available.

Jonathan Swift, a Non-Conforming Man if ever there was one, devised his own epitaph, which was to be set forth on black marble, "in large letters, deeply cut and strongly gilded." It was to say to any traveller who visited his tomb in St. Patrick's Cathedral, Dublin, that Swift was now lying where "his furious indignation can no longer lacerate his heart" (*ubi saeva indignatio ulterius cor lacerare nequit*), and that the trav-

eller should seek to "imitate, if he can, this strenuous defender of manly liberty" (*imitare si poteris strenuum pro virili libertate vindicem*). The words are immensely touching when one thinks of their writer's splendid attainments, and of the many disappointments which befell him. By the time the epitaph came to be used, his furious indignation had become insupportable. In his last years, poor Swift was mad. It is a danger which besets the non-conforming temperament, liable, as it is, to set up internal stresses and strains. In the same way that slum children, removed to the English countryside to get them away from the blitz, moaned and groaned for the pavements, the noise, the teeming squalor of the streets whence they had come, so individual morale can collapse in withdrawal from that spiritual slum, the collectivity.

Another danger of a like nature is exemplified in the character of Don Quixote, whose creator, Cervantes, like ourselves, lived in a period of deep social change calculated to disconcert and bewilder. Don Quixote made the fatal error of taking flight from reality. His refusal to conform with a *zeitgeist*, and an environment to him both incomprehensible and distasteful, led him to withdraw into a past, which he deluded himself into believing was still extant. Absurdly accoutred in rusty armour, and mounted on his scraggy nag, Rosinante, he rode forth into his own fantasy, with disastrous consequences to himself and to others. It is not difficult to think of his equivalents today—those lean-faced humanitarians, for instance, who munch nuts and still believe, with Rousseau, despite all the evidence to the contrary, that human beings are naturally good, and have only to be left to their own devices to create an earthly paradise.

If, however, the Non-Conforming Man may become enraged, as in the case of Swift, or fall into undue eccentricity, as with Don Quixote, or even into despair and madness, at his best he exemplifies true sanity. A good example is Paulinus, who, aware that Roman civilization had collapsed, chose to tend a particular shrine, to keep alive one clear lamp

amidst gathering darkness. His serenity when his world was falling to pieces around him finds expression in his writings, and is a source of comfort and inspiration still. This is non-conforming at its very best—a refusal to be swept along by contemporary follies and vain hopes; likewise, a refusal to surrender to the terror and hopelessness generated when human societies and institutions take on unfamiliar shapes, and emit strange sounds, like furniture in a child's bedroom when the light has been put out. A Non-Conforming Man today is in a very similar case to Paulinus. He, too, has seen the treasures of civilization sacked, and, what is worse, perverted, and the barbarian sweep forward in a seemingly irresistible rush; he, too, has come to doubt the applicability to contemporary circumstances of the values, beliefs and loyalties which guided the conduct of his forbears; he, too, has been disconcerted and appalled by the apparently limitless capacity of his contemporaries to be deluded, and to content themselves with bread and circuses when their very existence is threatened. And he, too, must choose his shrine, must light his lamp, and keep it burning.

There is one last aspect of non-conforming which, naturally, appeals to me personally. Non-conforming is the basis, the very fount, of all humour. A totally conformist society never laughs—laughter itself being a kind of criticism, an expression of the immense disparity between human aspiration and human performance. As such, it is intolerable to all orthodoxy-enforcers, from Torquemada to Stalin.

The circus clown is made to look different from his fellow-performers. He falls over, he stands on his head, he grimaces and rides absurd bicycles. Yet what would be a circus without him? How especially the children would miss him, however daring the trapeze artists, however majestic the lion-tamer! It is worth noting, too, that Shakespeare's fools are given some of his most sagacious and poetic lines. The non-conforming Fool proved, in the end, King Lear's most tender, understanding, and faithful friend, when all the conformists had abandoned him to his fate.

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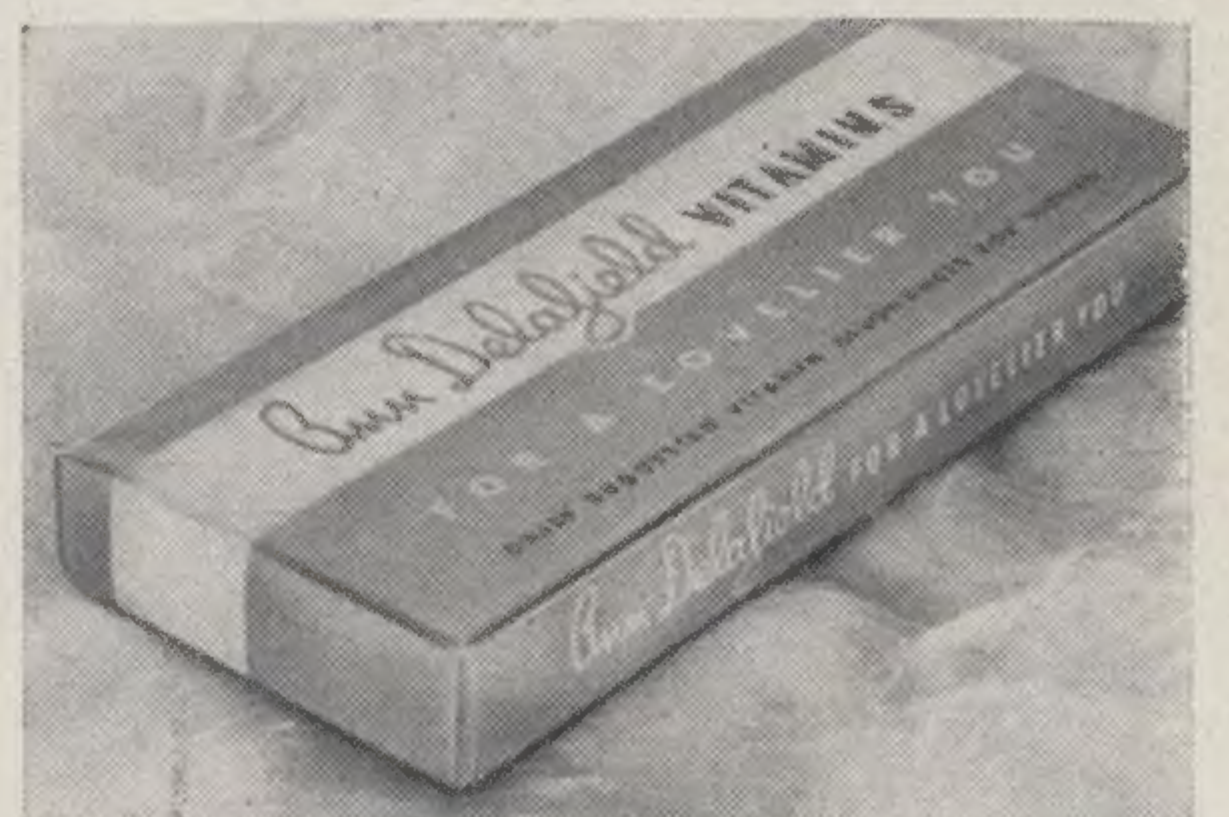


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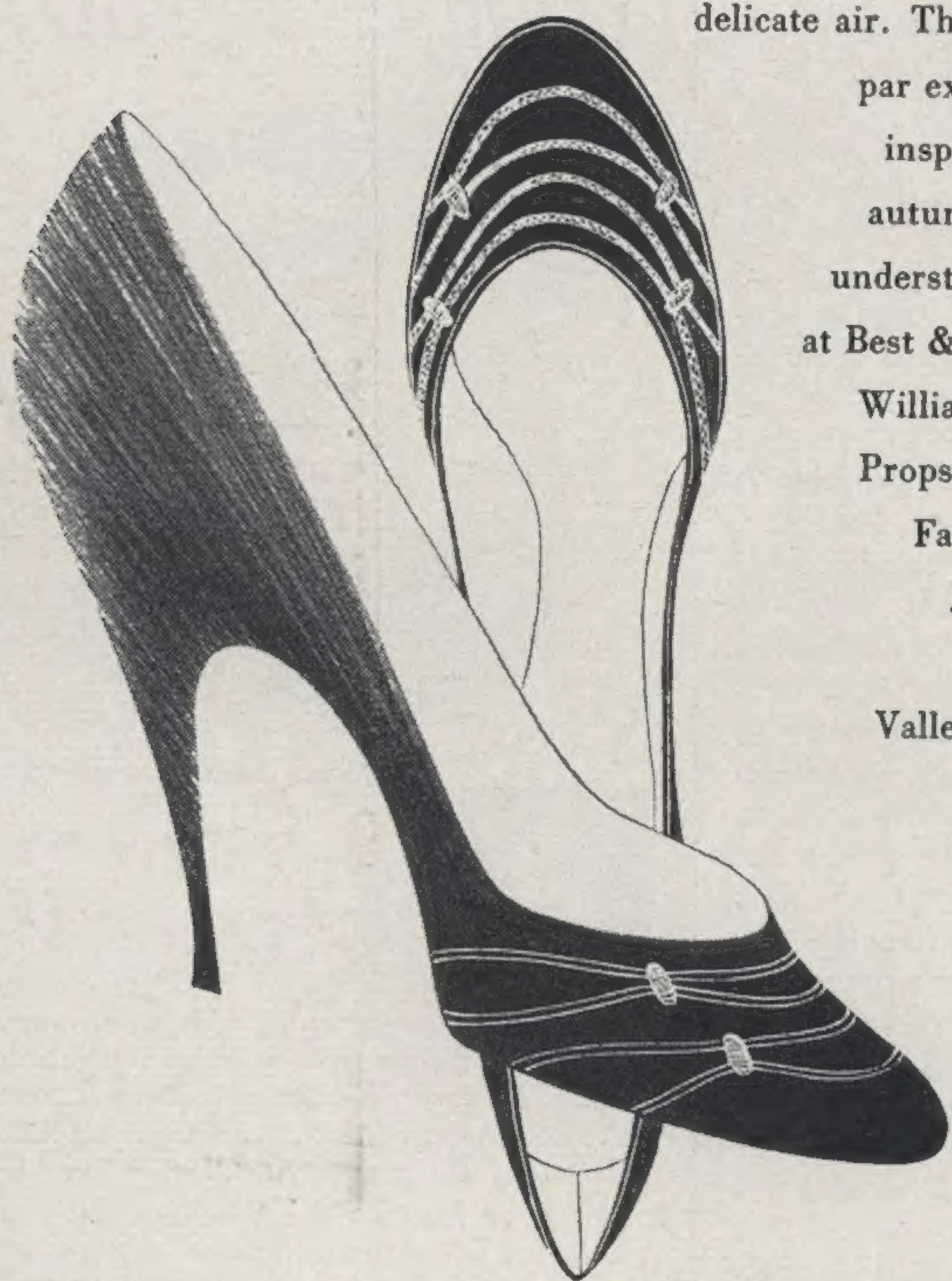
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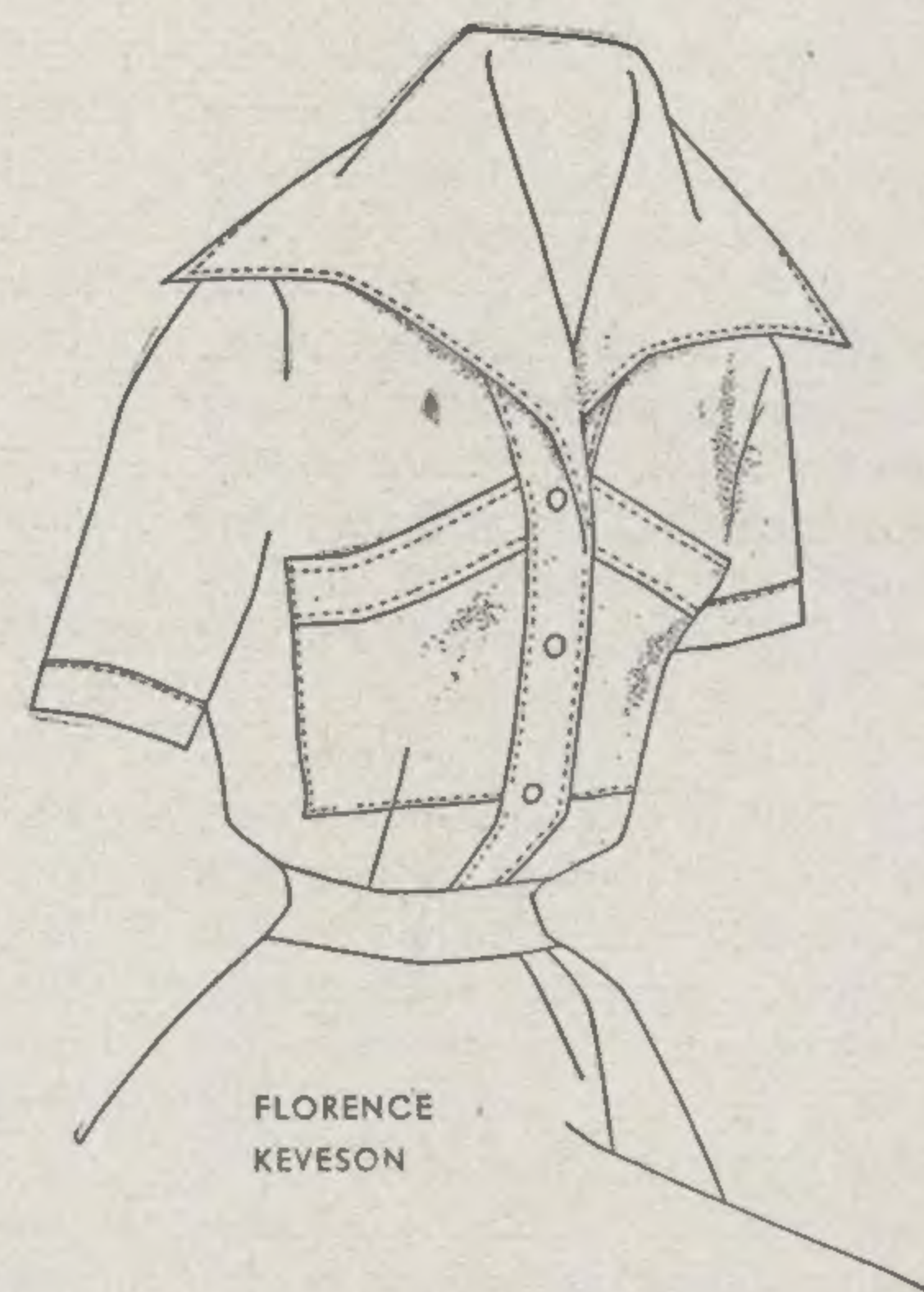
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